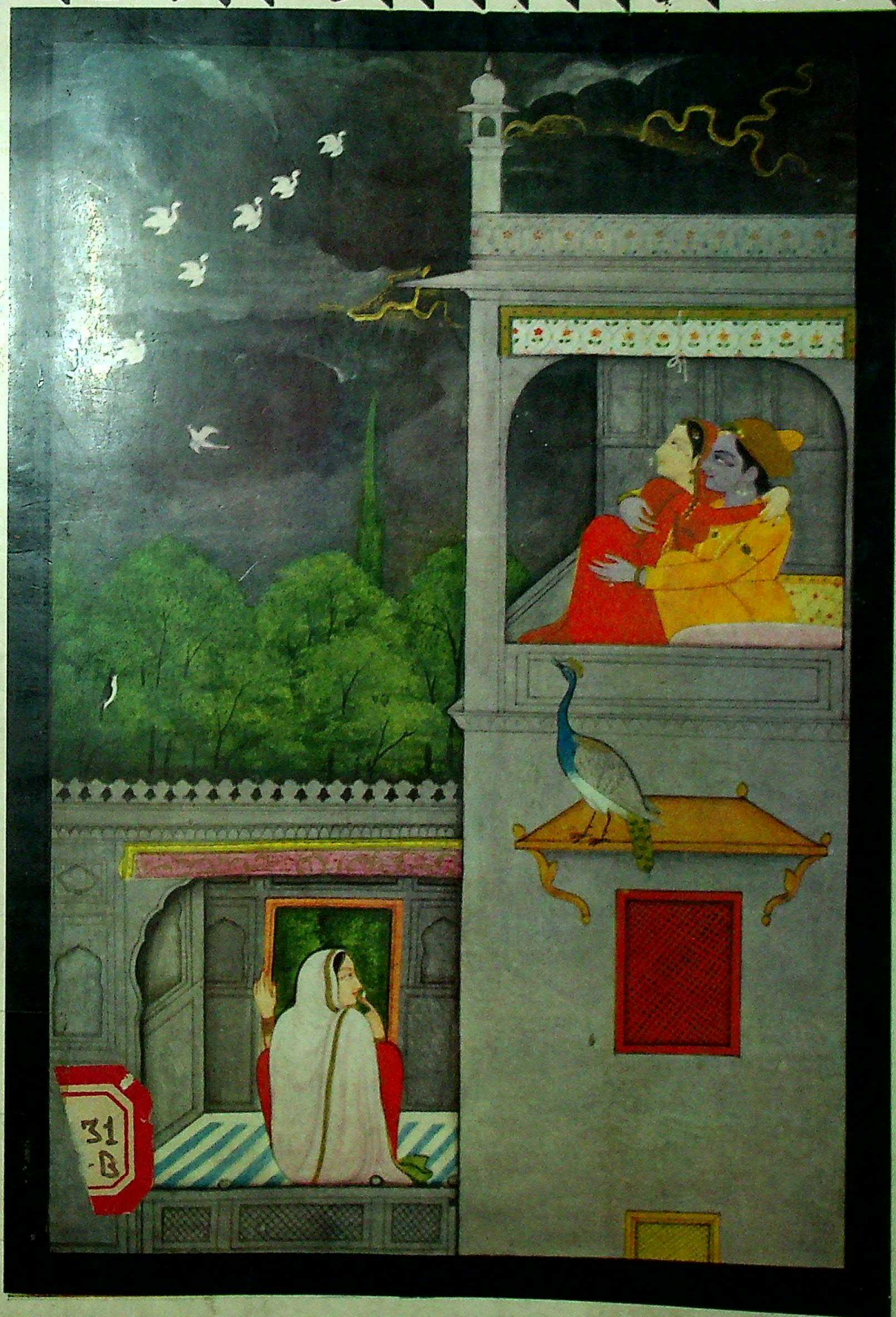


# ब्रह्मवैवर्त



V. P. Dwivedi



R  
891.431  
DWI-B.

90323

गुरुकुल कांगड़ी विश्वविद्यालय  
कृपया पुस्तक के ऊपर कोई निशान आदि  
न लगायें ।



Stock Verification 2024

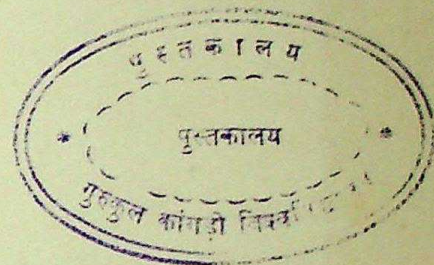
Stock Verification-2024







90823



BĀRAHMĀSĀ





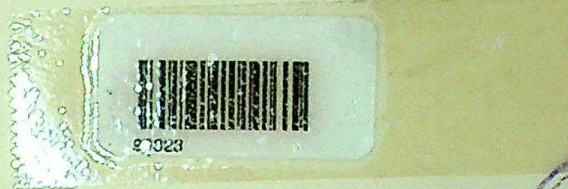
Birth of Māgha, Bundi School, mid-18th cent. A.D.  
Collection : Prince of Wales Museum, Bombay)



90323

# BĀRAHMĀSĀ

THE SONG OF SEASONS IN LITERATURE & ART



V. P. DWIVEDI

AGAM KALA PRAKASHAN  
DELHI



R  
891,431  
DWI-B

© Vinod Prakash Dwivedi (b. 1936)  
First Published 1980

*Published by* : Agam Prasad, M.A.,  
for AGAM KALA PRAKASHAN,  
34, Community Centre, Ashok Vihar, Phase-I,  
Delhi-110052, Phone 713395.

*Printed by* : PRINT INDIA,  
A-38/2 Mayapuri, Phase-I,  
New Delhi-110064.

*Plates Printed by* : RAJ PRESS,  
R-3 Inder Puri, Delhi.

*Colour Plates* : Vakil & Sons, Bombay.

*Binding by* : BEST BOOK BINDING HOUSE  
Delhi.



*To*  
My Mother  
Smt. Shanti Devi







## *Foreword*

The Man and Nature relationship is fundamental to the Indian world view. It has governed artistic manifestations in the literary, the plastic and the performing arts. The Vedic seers had responded to the eternal rhythm of dawn and night, dark and light. The awareness of the daily rhythm enlarged itself to the annual cycle. Perhaps in no other civilization has the awareness of the annual cycle of the change of seasons, the play of time, taken as formalised a shape as in India. Very early in Indian thought, literature and the arts, the seasons were the subject of beautiful descriptions in poetry and drama. Gradually but surely the purely descriptive assumed metaphysical and philosophical significance; as a consequence a whole system or correspondence evolved; the seasons became symbols of psychic states and metaphysical concerns.

Dr. V.P. Dwivedi takes this fascinating theme for his monograph. Although the theme's significance and its relevance to all genres of Indian art has been long recognised, there has been no overall study which presents a panoramic view of the theme. Dr. Dwivedi takes us swiftly through the treatment of the theme in the Kavyas, Natakas as also sculptures and paintings. Painstakingly he has culled evidence from inscriptions, literary references, sculptural panels and paintings. Pertinently he devotes a long chapter to miniature paintings, where the theme is easily recognised as the Barahmasa paintings. Through the examples in the coloured-plates and the monochrome-plates, it would be possible to discern the unity as also distinctiveness of treatment of the theme in diverse schools of miniature paintings. I have no doubt that this monograph will fill a major gap in Indian art history.

Kapila Vatsyayan







## Preface

India's geographical situation has provided her the unique distinction of having constantly changing circle of seasons. Unlike the Western and other hemispheres the change in the Indian seasons is continuous but subtle and has become an integral part of the Indian life, philosophy, literature, folklore and art. The present monograph is a modest attempt to correlate the literary and artistic endeavours of Indian poets and artists in depicting the seasons and months. The music, which forms an essential part of Indian way of life, is also closely related with the changing seasons and months and as such finds a place in the book. Even the iconoclastic Islam did not escape unaffected with seasonal variations and depicted seasons in its own way. Similarly the Western art depicted months in yet another style. Both these depictions also find place in the book to show how different and attractive the Indian approach has been to the seasons and months. While the Western representations of the months reflect the activities of the farmer in different months, aptly called 'the labours of months', those in the Indian miniatures reflect the feelings of lovers and beloveds, mostly of separation but occasionally of union as well. In this connection Rama's lamentations aptly sums up the Indian feelings in Valmiki's *Rāmāyaṇa* when he wails for Sita: "All that was beautiful and pleasing when I was with her, the same things have, without her, become unhappy". The contribution of Hindi Sufi poets to the *Bārahmāsā* poetry is most valuable. They tried to show soul's yearnings to meet *Paramātmā* through the *Bārahmāsā* poetry. Even the sacred book of the Sikhs, *Guru Granth Sāhib*, contains *Bārahmāsā* which shows the universal appeal of such poetry. Its depiction in Indian miniatures is equally graphic and heart-touching.

The book was originally conceived during the course of my one year's sojourn to Cleveland, U.S.A. in the year 1966-67. There, for the first time, I realised



x

the inadequacy of the published material on the subjects of *Bārahmāsā*, *Nāyaka-Nāyikā-bhed*, etc. Some material for the book was collected during the course of my Homi Bhabha Fellowship in the year 1971. However, due to circumstances beyond our control the book could be completed only now.

It is our sincere hope that in the present way of our living where stiff competition at every stage has forced us to lead a fast and tension-full life, the book will serve as a solace to the lovers of Indian literature and art.

New Delhi  
*Makara-Sankranti*  
14-1-1980.

Vinod Prakash Dwivedi



## Contents

|                                                             |         |
|-------------------------------------------------------------|---------|
| <i>Foreword.</i>                                            | vii     |
| <i>Preface.</i>                                             | ix      |
| <i>Acknowledgements.</i>                                    | xiii    |
| <i>Transliteration chart.</i>                               | xvi     |
| <i>List of illustrations.</i>                               | xvii    |
| I Seasons and Months in Ancient Indian Inscriptions.        | 1—9     |
| II Seasons and months in Sanskrit Literature.               | 10—26   |
| III <i>Bārahmāsā</i> in Regional Indian Literature.         | 27—36   |
| IV <i>Bārahmāsā</i> in Hindi Literature.                    | 37—57   |
| V Seasons and Raga Raginis in Indian Art.                   | 58—62   |
| VI Seasons and Months in Islamic Art.                       | 63—72   |
| VII Seasons and Labours of the Months in Western Art.       | 73—78   |
| VIII <i>Bārahmāsā</i> in Indian Miniature Paintings.        | 79—127  |
| <i>Appendices</i>                                           |         |
| ‘A’ The <i>Bārahmāsā</i> of Keshavadāsa.                    | 129—140 |
| ‘B’ The <i>Bārahmāsā</i> of Govinda.                        | 141—152 |
| ‘C’ <i>Bārahmāsā</i> paintings of other lesser known poets. | 153—157 |
| ‘D’ Seasons and Indian Dramas.                              | 158—159 |
| ‘E’ Seasons and Festivals.                                  | 160—163 |
| <i>Glossary.</i>                                            | 165—168 |
| <i>Bibliography.</i>                                        | 169—174 |
| <i>Index.</i>                                               | 175—183 |
| <i>Plates.</i>                                              |         |







## *Acknowledgements*

I am extremely grateful to Dr. (Mrs.) Kapila Vatsyayan, Joint Educational Adviser, Department of Culture for agreeing to write the foreword inspite of her busy schedule. Dr. Grace Morley was kind enough to go through some of the chapters and made some valuable suggestions. I am beholden to her. Dr. N.R. Banerjee, Director, National Museum took keen interest in the progress of the book. I am extremely grateful to him.

During the course of writing of this book help was obtained from many scholars and friends. I am extremely grateful to all of them. I would like to make special mention of : Prof. D. C. Sircar, A. R. Kanoria and Archana Roy of Calcutta; Dr. N. P. Joshi, Lucknow; Dr. Chandramani Singh, Kunvar Sangram Singh and Dr. Asok Das of Jaipur; Dr. Mahendra Bhanavata, Udaipur; Sri Surjan Singh Shekhavat, Kharawa; Dr. U. P. Shah, Baroda; Sarvasri S. V. Gorakshkar, Sridhar Andhare and S. V. Khandelwale of Bombay; Sri V. N. Singh, Chandigarh; Dr. Pratapaditya Pal and Catherine Glynn of Los Angeles; Dr. V. C. Ohri, Simla; Sri Jagdish Mittal, Hyderabad; Col. R. K. Tandon, Secunderabad; Sri Saubhagya Singh Shekhavat, Jodhpur; Sri P. C. Bhargava, Bikaner; Sri D. D. Malvania, Ahmedabad; Dr. S. Czuma, Cleveland; Dr. Kalyan Krishna, Varanasi; Sri M. N. Gandhi, Baroda; Mr. Robert Skelton, London; Sri Devara Konda Reddy, Bangalore; Dr. K. C. Gupta and Sri Mahabir Singh of Muzaffar Nagar. I am grateful to M.T.D.C., Bombay for the loan of the two colour blocks.

My friend, Sri A. B. Manakapure, made the line drawings based on details from the paintings which embellish the beginnings of each chapter as well as the text. I am thankful to him. Thanks are also due to my colleagues,



Dr. S.P. Gupta and Sri O. P. Sharma, who made several valuable suggestions. Km. Shashi Asthana has been constantly helping me at every stage of the book and read proofs also. I am thankful to her. My other colleagues, Dr. B. N. Sharma, Dr. G. N. Pant, Lala Aditya Narain and Sri Shitala Prasad Tiwari helped me in many ways. I am grateful to them. Typing help was received from Sarvasri R. K. Sharma & Mani Ram, and Srimati Kamlesh Gambhir, Nagmani Coomaraswamy and Rita Bahl. I am thankful to them.

My mother, Smt. Shanti Devi, has been my initiator in the folklore and I humbly dedicate the book to her. But for the patient and ungrudging support of my wife, Urmil, the book could not have seen the light. My children, Anamika and Anuraga, helped me in material-collection and compiled bibliography. My *ashīrvāda* to them.

Last but not the least, I would like to thank Sri Agam Prasad of M/s Agam Kala Prakashan whose enthusiastic support made it possible to bring out the book so nicely. Thanks are also due to Sri Ajai Kumar Bhargava of the same organization, who worked hard to bring the book out attractively and in time.

I am grateful to the following persons/institutions for the supply of photographs and for their kind help :

The Director, National Museum, New Delhi for the plate nos. : 1-3, 6, 17, 19, 29, 30, 46-57, 59, 64, 68, 69, 98 and 104 ; The Director Prince of Wales Museum, Bombay for the plate nos. : 4, 5, 15, 66 and 67 ; The Curator, Indian Section, Victoria and Albert Museum, London for the plate nos. : 7, 22, 23, 39, 58, 72, 81 and 110; The Director, Freer Gallery of Art Washington D. C. for the plate nos. : 10 to 12 ; The Curator, Government Museum and Art Gallery, Chandigarh for plate nos. : 13, 14, 32-38, 40, 79, 82 and 83; The Director, Maharaja Savai Mansingh II Museum, Jaipur for the plate no. : 16; The Jagdish and Kamala Mittal Museum of Indian Art, Hyderabad for the plate nos.: 18 and 108; The Curator, Bhuri Singh Museum, Chamba for the plate nos. : 20 and 24; The Curator, Birla Academy of Art and Culture Calcutta for the plate nos. : 25, 26, 114 and 115. The Hon. Director, Bharat Kala Bhavan, B.H.U., Varanasi, for the plate nos. : 27, 28 and 117; The Director, Cleveland Museum of Art, Cleveland for the plate no.: 31 (Purchase from the J. H. Wade Fund) Col. R. K. Tandon, Secunderabad for the plate nos. : 41-43, 65, 95, 96, 103 and 109; The Director, Archaeology and Museums, Rajasthan, Jaipur for the plate nos. : 44, 45, 75, 76, 90-92, 99, 100 and 116 ; Kunvar Sangram Singh, Jaipur for the plate nos. : 60-63, 101 and



102; The Director, Baroda Museum and Picture Gallery, Baroda for the plate nos. : 70, 71, 77, 78, and 93; The Curator, Indian and Islamic Arts, Los Angeles County Museum of Art, Los Angeles for the plate nos. : 73 and 74 (Museum Associates Purchase); The Curator, Elvehjem Art Centre, University of Wisconsin, Madison for the plate nos. : 80, 94, 97, 112 and 113; The Curator, Archaeological Museum, Gwalior for the plate nos. : 84 and 85; The Director, Museum of Indian Art, Berlin for the plate nos. : 86 and 87; The Director, L.D. Institute of Indology, Ahmedabad for the plate nos. : 88 and 89; Sri Jagdish Mittal, Hyderabad for the plate nos. : 21, 105, 106 and 107; Sri Anant B. Manakapure for the sketches at each chapter's beginning and fig. nos. : 1 to 7; Sri Mohan Lal for fig. nos. : 8 to 11.

National Museum  
New Delhi.

Vinod Prakash Dwivedi



## Transliteration

|          |     |
|----------|-----|
| अ        | a   |
| आ        | ā   |
| इ        | i   |
| ई        | ī   |
| उ        | u   |
| ऊ        | ū   |
| ऋ        | r̥  |
| लृ       | l̥  |
| ए        | e   |
| ऐ        | ai  |
| ओ        | o   |
| औ        | au  |
| anusvāra | m̐  |
| Visarga  | ḥ   |
| क        | k   |
| ख        | kh  |
| ग        | g   |
| घ        | gh  |
| ङ        | ṅ   |
| च        | ch  |
| छ        | chh |
| ज        | j   |
| झ        | jh  |
| ञ        | ñ   |
| ट        | ṭ   |

|     |    |
|-----|----|
| ठ   | ṭh |
| ड   | ḍ  |
| ढ   | ḍh |
| ण   | ṇ  |
| त   | t  |
| थ   | th |
| द   | d  |
| ध   | dh |
| न   | n  |
| प   | p  |
| फ   | ph |
| ब   | b  |
| भ   | bh |
| म   | m  |
| य   | y  |
| र   | r  |
| ल   | l  |
| व   | v  |
| श   | ś  |
| ष   | ṣ  |
| स   | s  |
| ह   | h  |
| क्ष | kṣ |
| त्र | ṭr |
| ज्ञ | jñ |



## *List of Illustrations*

### COLOUR

- Frontispiece :                      The month of Magha, Rajasthani, Bundi School, mid.-18th. cent. A.D.
- Colour Plate : 'A'                      The month of Jyeshtha, Rajasthani, Bundi School, mid.-18th cent. A.D.

### MONOCHROME

- Plate 1. Ragini Vasanta, Rajasthani, Mewar School, Mid-17 cent. A.D., Acc No. 50.354/8.
- Plate 2. The month of Phalguna, Rajasthani, Bikaner School, dated Samvat 1827, A.D. 1770., Acc No. 59. 284/1.
- Plate 3. Ragini Megha Malhara, Rajasthani, Mewar School, dated 1628 A.D., Painted by Sahibdin, Acc No. 63. 1619.
- Plate 4. The month of Sravana, Rajasthani, Bundi School, c. 1760 A.D.
- Plate 5. The month of Bhadon, Rajasthani, Bundi School, c. 1760 A.D.
- Plate 6. Raga Hindola, Central Indian, Malwa School, c. 1680 A.D., Acc. No. 51. 34/27.
- Plate 7. Ragini Kakubha, Rajasthani, Bikaner School, Early 18th cent. A.D., Neg. No. FD. 217.
- Plate 8. Signs of Zodiac and Labours of Months—June, July and August (left to right), Western sculptural Art, Amiens Cathedral (Western facade), c. 1220-30 A.D. (After H.W. Janson, *History of Art*, New York, 1965).



- Plate 9. The month of October, Western painting, from *Les Tres Riches Heures du Duc de Berry*, painted by the Lambourg Brothers, dated 1413-16 A.D. (After H.W. Janson, *History of Art*, New York, 1965).
- Plate 10. The separated hero collapses in the Spring Season, illustration from *Vasanta Vilāsa*, Western Indian style, dated V.S. 1508, A.D. 1451, Neg. No. 32. 24-16.
- Plate 11. The separated heroine in the Spring Season, illustration from *Vasanta Vilāsa*, Western Indian style, dated V.S. 1508, A.D. 1451, Neg. No. 32. 24-21.
- Plate 12. The separated heroine at Spring night recalling her lover, illustration from *Vasanta Vilāsa*, dated V.S. 1508-1451 A.D., Neg. No. 32. 24-32.
- Plate 13. The month of Pauṣa, illustration from *Laur-Chandā*, c. 1550 A.D., Acc. No. K-7-50-C.
- Plate 14. The month of Phālguna, illustration from *Laur-Chandā*, c. 1550 A.D., Acc. No. K-7-30-F.
- Plate 15. Maina narrating the sorrows of Bhādon, illustration from *Laur-Chandā*, c. 1550 A.D., Acc. No. 57. 1/49.
- Plate 16. The Spring Season, Deccani, Hyderabad School, c. 1725-50 A.D., No. AG-1296.
- Plate 17. The third day of the bright fortnight, South Indian, Tanjore, 1825-50 A.D., Acc. No. 62. 160.
- Plate 18. The month of Asoja, Pahari, Chamba School, c. 1800 A.D., Acc. No. 76. 293.
- Plate 19. The month of Jyeṣṭha, Pahari, Chamba School, c. 1800 A.D., Acc. No. 59. 148/15
- Plate 20. The month of Chaitra, Pahari, Chamba School, c. 1850 A.D.
- Plate 21. Season of the Winter (*Śiśira ṛtu*), Pahari, Chamba School, c. 1800 A.D.
- Plate 22. The month of Jyeṣṭha, Pahari, Datarpur School, c. 1820-30 A.D., Acc. No. i.s. 164-1955.
- Plate 23. The month of Agahana, Pahari, Garhwal School, c. 1770 A.D., Acc. No. I.S.G.-1960.
- Plate 24. The month of Kartika, Pahari, Garhwal School, Dated 1774 A.D., ascribed to Molaram.



- Plate 25. Inscription on the back of the Kangra painting depicting the month of Pauṣa. Poetry of poet Datta.
- Plate 26. The month of Pauṣa, Pahari, Kangra School, Mid-19th century A.D.
- Plate 27. The month of Pauṣa, Pahari, Kangra School, c. 1800 A.D., Neg. No. 4445.
- Plate 28. The month of Pauṣa, Pahari, Kangra School, c. 1800 A.D., Neg. No. 8006.
- Plate 29. The month of Āṣāḍha, Pahari, Kangra School, c. 1775 A.D., Acc. No. 58. 54/1319.
- Plate 30. The month of Phālguna, Pahari, Kangra School, c. 1775 A.D., Acc. No. 58. 54/1341.
- Plate 31. The Rainy Season, Pahari, Kangra School, c. 1790 A.D., Acc. No. 73. 104.
- Plate 32. The Rainy Season, Pahari, Kangra School, E. 19th cent. A.D., No. 331.
- Plate 33. The Rainy Season, Pahari, Kangra School, E. 19th cent. A.D., No. 317.
- Plate 34. The month of Chaitra, Pahari Kangra School, c. Ist. quarter of the 19th century A.D., No. 419 (11).
- Plate 35. The month of Āśvina, Pahari, Kangra School, Ist quarter of the 19th century A.D., No. 419 (10).
- Plate 36. The Spring Season, Pahari, Kangra School, *Samvat* 1952 (1895 A.D.), No. 274.
- Plate 37. The inscription on the back of painting describing the Spring Season (pl. 36).
- Plate 38. The inscription on the back of painting (pl. 36) mentioning date, 1895 A.D., and place, Haripur.
- Plate 39. The month of Āśvina, Pahari, Mandi School, About 1808 A.D., Acc. No. I.S. 136-1949.
- Plate 40. The month of Pauṣa, Pahari, Mandi School, About 1808 A.D., No. 2077.
- Plate 41. The Summer Season (*Griṣma ṛtu*), Pahari, Nurpur School, Mid-18th cent. A.D., No. Hyd/AP/2842.



- Plate 42. The Winter Season (*Śiśira ṛtu*), Pahari, Nurpur School, c. 1740 A.D. No. 55/P/R.
- Plate 43. The Autumn Season (*Hemanta ṛtu*), Pahari, Nurpur School, c. 1740 A.D.
- Plate 44. The month of Savan, Rajasthani, Bikaner School, Early 18th cent. A.D., Neg. No. 1/12.
- Plate 45. The month of Māgha, Rajasthani, Bikaner School, Early 18th cent. A.D., Neg. No. 8/12.
- Plate 46. The month of Chaitra, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/1.
- Plate 47. The month of Baisaka, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/2.
- Plate 48. The month of Jyestha, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/3.
- Plate 49. The month of Asadha, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/4.
- Plate 50. The month of Savana, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/5.
- Plate 51. The month of Bhadon, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/6.
- Plate 52. The month of Asoja, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/7.
- Plate 53. The month of Kartika, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/8.
- Plate 54. The month of Agahana, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51.60/9.
- Plate 55. The month of Pausa, Rajasthani, Bikaner School, Later-half of 18th century A.D., Acc No. 51. 60/10.
- Plate 56. The month of Maha, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51 60/11.
- Plate 57. The month of Phalguna, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51. 60/12.
- Plate 58. The month of Maha, Rajasthani, Bikaner School, from a set dated A.D. 1770., Acc. No. I. S. 92. 1954.



- Plate 59. The month of Bhadrapada, Rajasthani, Bikaner School, *c.* 1750 A.D., Acc. No. 51. 218/18.
- Plate 60. The month of Bhadrapada, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.
- Plate 61. The month of Chaitra, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.
- Plate 62. The month of Asadha, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.
- Plate 63. The month of Phalguna, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.
- Plate 64. The month of Bhadramasa, Rajasthani, Bikaner School, *c.* 1750 A.D., Acc. No. 69. 12.
- Plate 65. The month of Bhadramasa, Rajasthani, Bikaner School, *c.* 1750 A.D.
- Plate 66. The month of Chaitra, Rajasthani, Bundi School, Mid-18th cent. A.D.
- Plate 67. The month of Kartika, Rajasthani, Bundi School, Mid-18th cent. A.D.
- Plate 68. The month of Vaisakha, Rajasthani, Bundi School, Mid-18th cent. A.D., Acc. No. 63. 1656.
- Plate 69. The month of Pausa, Rajasthani, Bundi School, Mid-18th cent. A.D., Acc. No. 63. 1664.
- Plate 70. The month of Chaitra, Rajasthani, Bundi School, Early 18th cent. A.D., Acc. No. PG. 5a, 489.
- Plate 71. The month of Pausa, Rajasthani, Bundi School, Early 18th cent. A.D., Acc. No. PG. 5a. 498.
- Plate 72. The month of Sravana, Rajasthani, Bundi School, Early 18th cent. A.D., Acc. No. I.S. 552-1952.
- Plate 73. The month of Asadha, Rajasthani, Kotah School, Early 18th cent. A.D., Acc. No. M. 71.1.26.
- Plate 74. The month of Bhadon, Rajasthani, Kotah School, Early 18th cent. A.D., Acc. No. M. 71.1.25.
- Plate 75. The month of Kvara, Rajasthani, Kotah School, Early 19th cent. A.D., Neg. No. B/5294.



- Plate 76. The month of Phalguna, Rajasthani, Kotah School, Early 19th cent. A.D., Neg. No.B/5299.
- Plate 77. The month of Sravana, Rajasthani, Jaipur School, Last quarter of 18th cent. A.D., Acc. No. PG. 5(a) 345 J (O.B. 118).
- Plate 78. The month of Magha, Rajasthani, Jaipur School, Last quarter of 18th cent. A.D., Acc. No. PG 5(a) 345 (O.B. 116)
- Plate 79. The month of Asadha, Rajasthani, Jaipur School, Malpura thikana, c. 1786 A. D., Acc. No. 2044.
- Plate 80. The month of Sravana, Rajasthani, Jaipur School, Malpura thikana, c. 1786 A. D., No. 194.
- Plate 81. The month of Magha, Rajasthani, Jaipur School, Malpura thikana, c. 1786 A. D., Acc. No. I. S. 173-1946.
- Plate 82. The month of Bhadon, Rajasthani, Jaipur School, Early 19th. cent. A. D., Acc. No. 1819.
- Plate 83. The month of Phalguna, Rajasthani, Jaipur School, Early 19th. cent. A. D., Acc. No. 1822.
- Plate 84. The month of Chaitra, Rajasthani, Jaipur School, Early 19th. cent. A. D.
- Plate 85. The month of Pausa, Rajasthani, Jaipur School, Early 19th. cent. A. D.
- Plate 86. The month of Chaitra, Rajasthani, Jaipur School, Early 19th. cent. A. D., Acc. No. Mik I 5625a.
- Plate 87. The month of Pausa, Rajasthani, Jaipur School, Early 19th. cent. A. D., Acc. No. Mik I 5625a.
- Plate 88. The month of Jyestha, Rajasthani, Jaipur School, Early 19th. cent. A. D., Acc. No. 888.
- Plate 89. The month of Pausa, Rajasthani, Jaipur School, Early 19th. cent. A. D., Acc. No. 27887.
- Plate 90. The month of Sravana, Rajasthani, Alwar School, Early 19th. cent. A. D., Neg. No. B/2190.
- Plate 91. The month of Jyestha, Rajasthani, Alwar School, Early 19th. cent. A. D., Neg. No. B/2202.
- Plate 92. The month of Baisakha, Rajasthani, Alwar School, Early 19th. cent. A. D., Neg. No. B/2182.



- Plate 93. The month of Magha, Rajasthani, Jodhpur School, Early 19th. cent. A. D., Acc. No. PG. 5a. 57.
- Plate 94. The month of Jyestha, Rajasthani, Jodhpur School, *c.* 1825, Acc. No. 69. 28.20.
- Plate 95. The month of Jyestha, Rajasthani, Jodhpur School, *c.* 1825 A.D.
- Plate 96. The month of Baisakha, Rajasthani, Jodhpur School, *c.* 1825 A.D.
- Plate 97. The month of Magha, Rajasthani, Jodhpur School, Later-half of the 18th. cent. A. D.
- Plate 98. The month of Pausa, Rajasthani, Jodhpur School, Late 18th cent. A. D., Acc. No. 62. 854.
- Plate 99. The month of Jyestha, Rajasthani, Jodhpur School, Early 19th. cent. A. D., No. B/5768.
- Plate 100. The month of Bhadon, Rajasthani, Jodhpur School, Early 19th. cent. A. D., Acc. No. B/5771.
- Plate 101. The month of Chaitra, Rajasthani, Jodhpur School, *c.* 1775 A. D.
- Plate 102. The month of Kartika, Rajasthani, Jodhpur School, *c.* 1775 A. D.
- Plate 103. The month of Bhadon, Rajasthani, Jodhpur School, 18th cent. A. D.
- Plate 104. The month of Pausa, Central Indian, Malwa School, *c.* 1660 A. D.
- Plate 105. The month of Vaisakha, Central Indian, Malwa School, *c.* 1680. A.D.
- Plate 106. The month of Vaisakha, Central India, Malwa School, *c.* 1660 A. D.
- Plate 107. The month of Phalguna, Central Indian, Malwa School, *c.* 1680-90. A. D.
- Plate 108. The month of Savana, Central Indian, Malwa School, Raghogarh, *c.* 1725 A. D., Acc. No. 76. 760.
- Plate 109. The month of Sravana, Central Indian, Malwa School, *c.* 1700 A.D.
- Plate 110. The month of Asadha, Central Indian, Malwa School, *c.* 1720 A.D., Acc. No. 278. 1951.
- Plate 111. The month of Kartika, Central Indian, Malwa School, from a dated set of samvat 1835=A. D. 1778, painted at Balvantnagar.
- Plate 112. The month of Agahana, Central Indian, Datia School, Late 18th. cent. A. D.
- Plate 113. Poetry written on the back of Agahana (Pl. 112),
- Plate 114. The month of Jyestha, Pahari, Kangra School, Mid-19th. cent. A. D.



Plate 115. Savaiya on the back of the Jyestha (Pl. 114)

Plate 116. The month of Asadha, Rajasthani, Alwar School, Early 19th. cent. A. D.

Plate 117. The month of Asadha, Rajasthani, Jaipur School, 18th cent. A.D., Poetry of Kavi Kashiram.

## LINE DRAWINGS

- |          |                                                                                                        |
|----------|--------------------------------------------------------------------------------------------------------|
| Fig. 1.  | The Spring Season.                                                                                     |
| Fig. 2.  | The Summer Season.                                                                                     |
| Fig. 3.  | The Autumn Season.                                                                                     |
| Fig. 4.  | The Winter Season.                                                                                     |
|          | (All the four illustrations are from <i>Kitab at bulhān</i> ,<br>Jelairid School, Baghdad, A.D. 1399.) |
| Fig. 5.  | The 'Labours of the Months' on Persian candlesticks,<br>c. 13th.-14th. cent. A.D.                      |
| Fig. 6.  | The Lion Hunter, ivory (September).                                                                    |
| Fig. 7.  | A man cutting gazelle's throat, ivory (December).                                                      |
| Fig. 8.  | Month of July (Amiens).                                                                                |
| Fig. 9.  | Month of August (Amiens).                                                                              |
| Fig. 10. | Month of September (Amiens).                                                                           |
| Fig. 11. | Month of December (Amiens).                                                                            |





## I. Seasons and Months in Ancient Indian Inscriptions

Like most inscriptions of the world, Indian inscriptions also record one or the other event : conquest, bequest or similar happenings. Some of these records are dated. The dates in the earlier inscriptions generally do not give enough details for finding out their exact equivalents in calendars. Such details are often found in later inscriptions. From these inscriptions we know that gifts were generally made on such auspicious occasions as the eclipses of the sun and moon, the full-moon and new-moon days, the holy *tithis* and particular positions of the planets, etc. The mode of mentioning the names, various detailing of the names of the months and seasons, which underwent changes in course of time, make a fascinating study.

The earliest Indian records, which have been deciphered so far,<sup>1</sup> are those of the Mauryan emperor Aśoka. Although Aśoka left behind a number of inscriptions, only a few mention seasons and months, though most of them do record the year in which they were inscribed, counted from the regnal year of the emperor<sup>2</sup>. None of his fourteen Rock Edicts make a mention of days or months. However, his two separate Rock Edicts, found at Dhauli and Jaugaḍa mention *Tiṣya nakṣatra*<sup>3</sup> and *Chātummāsi*<sup>4</sup> as the dates when the

1. Obviously we do not take into account the Harappan inscriptions which are yet to be convincingly deciphered.
2. Generally admitted date of Aśoka's accession is 272 B.C.
3. *Tiṣya* (-*Pauṣa*)—There are two *nakṣatras* in the month of *Pauṣa* : *Punarvasu* and *Puṣyā*; see : J.F. Fleet, *Corpus Inscriptionum Indicarum*, Vol. III, Varanasi (Reprint), 1963, p. 163.
4. *Chātummāsi* (Sanskrit *Chāturmāsi*) is the full moon of each one of the three seasons, summer, autumn and winter; see : R.D. Bhandarkar, *Aśoka*, Calcutta, 1925, p. 316 (footnote).



edicts should be read to the public. Similarly more than one of his Pillar Edicts mention the months and dates. For instance, Pillar Edict V mentions the days when the fish should not be caught or eaten, the bulls and other such animals should not be castigated, and the horses or bulls should not be marked. The emperor emphatically mentions that about the full moon of each of the three seasons fish should not be killed or sold during three days, namely the fourteenth (and) the fifteenth (of the fortnight) and the first (of the following fortnight), and certainly not on fast days.<sup>1</sup> This refers to full moon of each of the three seasons—Summer, Autumn and Winter. According to Dr. D.R. Bhandarkar, it is the full moon of the initial month of each season which was referred to.<sup>2</sup> D.C. Sircar, however, differs with him and thinks that *Chāturmāsī* meant last months of the three seasons, viz., *Kārtika*, *Phālguna* and *Āṣāḍha* months' full moon days. Further, the full moon of *Tiṣyam* or *Pauṣa* month is also mentioned.

In the same Edict other days are also referred to : 8th and 14th of every fortnight, dark and full moon days, days of *Punarvasu* and *Puṣyā nakṣatras* and three *Chāturmāsīs*.

The above references help us to draw many conclusions : though the mention of various *tithis* (days) in some inscriptions show that the practice was in vogue, its absence from most of the other inscriptions of the Emperor Aśoka proves that it was not widely prevalent in all regions. The mention of the month *Pauṣa* as *Tiṣya* shows that the names of the months must have been already established to be referred to.

However, as *Chāturmāsī* is referred to more than once, it seems to have been the well established system of the time. This would indicate that the practice of mentioning names of *ṛtus*, at least the three main ones, was more in vogue than that of the names of the months.

One of the characteristics of the dating of the ancient Indian records is the use of abbreviations. Indeed, the use of contractions is first noticed in the epigraphs in connection with dates. The words *varṣa*, *vatsara*, *saṁvatsara*, etc., meaning 'the year' were often contracted into *va*, *saṁ*, *saṁva*, *saṁvat*, etc. Of the seasons mentioned in early inscriptions, *hemanta* was often indicated by *he* or *hema*; *varṣā* by *va* or *vā* (for Prakrit *vāsa*), and *grīṣma* as *gri* or *gi*

1. D.C. Sircar, *Select Inscriptions Bearing on Indian History and Civilization*, Vol. I, Calcutta, 1965, p. 60.

2. *Chaitra* (first month of the summer), *Śrāvaṇa* (first month of the Autumn) and *Agrahāyaṇa* (first month of winter); see: D.R. Bhandarkar, *Aśoka*, Calcutta, 1925, p. 316.



## SEASONS AND MONTHS IN ANCIENT INDIAN INSCRIPTIONS

3

(for Prakrit *gimha*). The names of the months were often abbreviated, e.g. *Pha* for *Phālguna*.<sup>1</sup>

In this connection it is worthwhile to mention D.C. Sircar's opinion about the use of months' names in the inscriptions. He has stated that "The months' names were popularised in Indian Epigraphy by foreigners."<sup>2</sup> One of the earliest mention of months is found in Shinkot Steatite Casket Inscription of the time of Menander (c. 115-90 B.C.) and of Vijaymitra's Regnal year 5. Its subject matter is Buddhist, language Prakrit, and script *Kharoṣṭhī*. It mentions two months—*Kārtika* and *Vaiśākha*,<sup>3</sup> in connection with Buddha's relics.

In D.C. Sircar's view the Parthians had an era of their own. Several epigraphic records discovered in the north-western part of India appear to have been actually dated according to the Parthian era of 248 B.C. The Scythians, on the other hand, lived for some time on their way to India in the eastern provinces of the old Greek empire and got acquainted with both the Seleucid and Parthian eras. Therefore, it is not at all surprising that documents of the time of the Scytho-Parthian rulers of North-Western India are found to be dated differently. For instance, Mathura Votive tablet inscription of the time of Soḍāsa-year (V.S.) 72 (=A.D. 15) mentions the month's name in a different way : "2nd month of *Hemanta*", i.e. *Pauṣa*.<sup>4</sup> This is a Jaina inscription whose language is Prakrit influenced by Sanskrit and the script is Brāhmī.

If we proceed in the chronological order, the next reference is quite interesting as it mentions the name of a Macedonian month, *Panemus*<sup>5</sup> which is equivalent to *Āṣāḍha-Śrāvaṇa* or July. The inscription, Taxila Copper-plate of Patika, of the year (V.S.) 78 which is equivalent to A.D. 21, is inscribed in *Kharoṣṭhī* script. Its contents are Buddhist and language Prakrit.

What is surprising to note is that not all N.W.F.P. inscriptions of the 1st and 2nd centuries mention Greek names of the months, only some epigraphs of the Scytho-Parthian and Kuṣāṇas do so. We come to know *Daesius*<sup>6</sup> month (equivalent to *Jyēṣṭha-Āṣāḍha* or June) from Sui Vihar Copper-plate Inscription of Kanishka I, year 11/A.D. 89; of *Audunaeus*<sup>7</sup> month

1. D.C. Sircar, *Indian Epigraphy*, Delhi, 1965, p. 220.

2. D.C. Sircar, *Select Inscriptions*, p. 103.

3. *Ibid.*, pp. 102-105.

4. *Ibid.*, p. 120 (This inscription also mentions *Samvatsara*).

5. *Ibid.*, p. 124.

6. *Ibid.*, p. 140.

7. *Ibid.*, p. 148.



(equivalent to Indian *Pauṣa-Māgha* or January) from the Kurram Copper Casket Inscription (*Śaka*) year 21/A.D. 99 and of *Artemisius*<sup>1</sup> month (= *Vaiśākha-Jyeshtha* or May) from Khawat (Wardak) Bronze Vase Inscription of Huvishka, *Śaka* year 51 (=A.D. 129).<sup>2</sup>

The fact that this practice of mentioning the Greek months' names was not limited to the N.W.F.P. or Kharoṣṭhi region only but extended upto Mathura also is borne out by the Mathura Stone Inscription of Huvishka, (*Śaka*) year 28 (=A.D. 106) which mentions the Greek month *Gorpaeus*.<sup>3</sup> This month roughly corresponds to *Bhādra-Āśvina*, i.e. September. However, majority of the other inscriptions found at Mathura mention Indian names of the months, obviously because locally those names must have been more popular at that time. It is not known if the introduction of the month in the date or at least its popularity was due to the foreigners; but the occasional use of the names of the months of the Macedonian calender possibly points to that direction.<sup>4</sup>

The conclusion which could be drawn from these stray references of Greek months' names in these inscriptions is that perhaps they were inscribed in the localities inhabited predominantly by the Greeks or the patrons who got these inscribed, were more familiar with the Greek calender.

According to Prof. D.C. Sircar : "The difference is often due to the nationality of the scribe of the record or of the person on whose behalf it was incised, because different fashions were popular with different people, among the subjects of the Kushanas."<sup>5</sup>

However, the fact that there are more inscriptions of this period (1st and 2nd centuries A.D.) mentioning indigenous names of the months make it obvious that those names were more popular and were well known to the public. The fact that the Greek months' names are no longer found in the inscriptions after the 2nd century A.D. shows that by that time the Western inhabitants had adopted locally prevalent names of the months and hence there was no need to mention the foreign names of the months.

1. D.C. Sircar, *Select Inscriptions*, p. 158.

2. The Macedonian names of the months are :

|                            |                       |                          |
|----------------------------|-----------------------|--------------------------|
| i. Hyperberetaeus=October; | ii. Dius=November;    | iii. Apellaeus=December; |
| iv. Audunaeus=January;     | v. Peritius=February; | vi. Dustrus=March;       |
| vii. Xanthicus=April;      | viii. Artemisius=May; | ix. Daesius=June;        |
| x. Panemus=July;           | xi. Lous=August;      | xii. Gorpaeus=September. |

3. D.C. Sircar, *Select Inscriptions*, p. 151.

4. D.C. Sircar, *Indian Epigraphy*, p. 246.

5. Personal Correspondence, Letter dated 8th May, 1978.



## SEASONS AND MONTHS IN ANCIENT INDIAN INSCRIPTIONS

5

The inscriptions of the Śaka rulers of Western India mention the Hindu names of the months; i.e. *Vaiśākha* and *Kārttika*,<sup>1</sup> *Phālguna*,<sup>2</sup> etc. There is nothing unusual about the mention of these names.

It is interesting to note that the inscriptions of the Hūṇa rulers Mihirakula and Toramāṇa do not provide us complete data in this regard : they mention regnal years without mentioning the era; mention months and day but not the fortnight in one case<sup>3</sup> and mention fortnight and month in another without mentioning the particular day.<sup>4</sup> It would, thus, appear that till the time of Hūṇa rulers no standard system was prevalent, that is why in one case the mention of fortnight is missing and in another the mention of the day. Or else perhaps the Hūṇa rulers, being foreigners, were not aware of the Indian system of reckoning.

The Gupta inscriptions provide us very interesting material about the months. While some early inscriptions of the Gupta rulers mention the names of the months : *Āṣāḍṭha*,<sup>5</sup> *Jyēṣṭha*,<sup>6</sup> etc. in a straight forward way, a few of them provide us poetic descriptions of various months.

The Junagadh Rock Inscription of Skandagupta (of the Gupta year 136, 137 and 138=455, 456 and 457 A.D.) gives poetic descriptions of the seasons : Rains and Summer. Describing the circumstances under which the embankment of Sudarśana lake breached, the inscription narrates : "Then, in due course of time there came the season of clouds<sup>7</sup> bursting as under with (its) clouds the season of the heat, when much water rained down unceasingly for a long time, by reason of which (the lake) Sudarśana suddenly burst, making the calculations in the reconing of the Gupta, in a century of years, increased by thirty and also six more, at night, on the sixth day of the (month of) *Prauṣṭhapada*,"<sup>8</sup>

Yet another month mentioned in this inscription is "*Graiṣmasya māsayatu pūrva pa (kṣe) (.....pra) thame=hri samyak..... māsa.....*" i.e. "in the

1. The Nasik Cave Inscription of the time of Nahapana (A.D. 119-124); see: D.C. Sircar, *Select Inscriptions* (1965), p. 164.
2. Andhau Stone Inscription of the time of Chashtana and Rudradamana, (Śaka) year 52=130 A.D.; see: D.C. Sircar, *Select Inscriptions* (1965), pp. 173-174.
3. Eran Stone Boar Inscription of Tormāṇa.
4. Gwalior Stone Inscription of Mihirkula.
5. Udaigiri Cave Inscription of Chandragupta II, year 82; see: J.F. Fleet, *Inscriptions of the Early Gupta Kings and their Successors* (CII, Vol. III); Varanasi, 1963, p. 21.
6. *Ibid.*, p. 45.
7. *Ibid.*, *Ambuda Kāla* for the season of Rains.
8. *Ibid.*, p. 63. The month of *Prauṣṭhapada* is the same as *Bhādrapada*; see: D.C. Sircar, *Select Inscriptions*, p. 312.



first fortnight of the month..... belonging to the hot season, on the first day.”<sup>1</sup> The hot season, *Grīṣma*, consists of the two months, *Jyēṣṭha* (May-June) and *Āṣāḍha* (June-July). The name of one or the other of them is now illegible in this line of the inscription.

The Mandasor Inscription of the Mālava Saṁvat 524<sup>2</sup>, which records the construction of a *stupa*, a *kūpa*, a *prapā* and an *ārāma*, gives us a most poetic description of the season of Spring (*Vasant ṛtu*) without ever mentioning the name of the season. It runs: “When the season, in which the young lotus is fatigued with the load of the bodies of bees, and the *śāla* tree looks charming, had come; when wives were being tormented by the fire of love, their dear husbands having been away from home.<sup>3</sup> When groves were assuming fresh splendour (with their trees) being waved by the breeze, neither very hot nor very cold, with intoxicated cuckoos just commencing their sweet notes and with the young leaves looking reddish like the lips of charming women.”<sup>4</sup>

The most elaborate and charming descriptions of *ṛtus*, however, occur in the Mandasor Stone Inscription of Kumāragupta and Budhavarman of Mālava years 493 and 529 (=436 and 473 A.D.).<sup>5</sup>

In the first instance, describing the beauties of the month of *Sahasya*, which is the Vedic name of *Pauṣa* (December-January), when the Sun temple was established at Dasapura, the poet says, “In that season which unites men with (their) lovely mistresses, which is agreeable with the warmth of the fire of the rays of the sun (shining) in the glens; in which the fish lie low down in the water; which (on account of the cold) is destitute of the enjoyment of the beams of the moon, and (sitting in the open air on) the flat roofs of houses, and sandalwood perfumes and palm-leaf-fans, and necklaces; —in which the water lilies are bitten by the frost; which is charming with the humming of the bees that are made happy by the juice of the full-blown flowers of the *rodhra*<sup>6</sup> and *priyaṅgu*<sup>7</sup> plants and the jasmine creepers; in which the *lavalī*<sup>8</sup> trees and the solitary branches of the *nagaṇā*-bushes<sup>9</sup> are made to dance with the force

1. D.C. Sircar, *Select Inscriptions*, p. 314.

2. M.B. Garde, “Mandasor Inscription of Mālava Saṁvat 524,” *Epigraphica Indica*, Vol. XXVII, pt. 1, Delhi, 1949, pp. 12-18.

3. It is interesting to note that theme of separation (*viraha*) which became the central theme of Medieval *Bārahmāsā* poetry, occurred in this inscription also.

4. M.B. Garde, *op.cit.*, p. 17.

5. J.F. Fleet, *op. cit.*, p. 83.

6. *Rodhra* (also *lodhra*) is *Symplocos Racemosa*.

7. *Priyaṅgu* is saffron.

8. *Lavalī* is *Averrhoa Acida*.

9. *Nagaṇā* is *Cardiospermum Halicacabum*.



## SEASONS AND MONTHS IN ANCIENT INDIAN INSCRIPTIONS

7

of the wind that is harsh and cold with particle of frost; (and) in which (the cold induced by) the falling of frost and snow is derived by the close embraces of the large and beautiful and plump and bulky breasts and thighs of young men and (their) mistresses, completely under the influence of love;—when, by (the reckoning from) the tribal constitution of the Malavas, four centuries of years, increased by ninety-three, had elapsed; in that season when the low thunder of the muttering of clouds is to be welcomed (as indicating the approach of warmth again);—on the excellent thirteenth day of the bright fortnight of the month *Sahasya*,—this temple was established, with the ceremony of auspicious benediction.”<sup>1</sup>

In the course of time the temple fell into disrepair and was again restored to its glory by the same silkweavers-guild which had originally constructed it. Then, in the second instance, the poet describes the beauties of the month of *Tapasya*, which is the Vedic name of the *Phālguna* (February-March) when the temple was reconstructed : “in the season when (Kāmadeva), whose body was destroyed by Hara, develops (his number of five) arrows by attaining unity with the fresh bursting forth of the flowers of the *aśoka*<sup>2</sup> and *ketaka*<sup>3</sup> and *sinduvāra*<sup>4</sup>-trees and the pendulous *atimuktaka*<sup>5</sup>-creeper and the wild-jasmine; when the solitary large branches of the *nagañā*-bushes are full of the songs of the bees that are delighted by drinking the nectar; (and) when the beautiful and luxuriant *rodhra* trees swing to and fro with the fresh bursting (their) flowers, -the whole of this noble city was decorated with (this) best of temple, just as the pure sky is decorated with moon, and the breast of (the god) Śargin with the *Kaustubha*-jewel. As long as (the god) Íśa wears a mass of tawing matted locks, undulating with the spotless rays of the moon (on his forehead) : and (as long as) (the god) Sargin (carries) a garland of lovely water lilies on his shoulder; -so long may this temple endure for ever.”<sup>6</sup>

This inscription is not only important for the poetic beauty of its contents, but also for another factor: mention of the Vedic names of the months instead of the usual names. It shows that the Pandits of the Sanskrit literature (obviously Vatsabhatti<sup>7</sup> who composed this inscription was one of them) often used old Vedic names rather the names prevalent in the common public. However, the mention of the fortnight and date had by then become standard practice and is noticed in this inscription also.

1. J.F. Fleet, *op.cit.*, pp. 86-87.
2. *Aśoka*, the tree of shrub *Jonesia Aśoka*.
3. *Ketaka*, the tree *Pandanus Odoratissimus*.
4. *Sinduvāra* the tree or shrub *Vitex Negundo*.
5. *Atimuktaka*, a certain creeper with apparently white flowers.
6. J.F. Fleet, *op.cit.*, p. 87.
7. *Ibid.*, p. 88.



The practice of mentioning the year, month, fortnight and day became a standard practice from the Gupta period onwards and is followed in subsequent periods also.

One of the system of dating, which became quite common during the medieval times, used words to represent numerals - 'Chandra' means 1, 'Veda' means 4 and 'rtu' means 6. It would thus appear that by this time the *ṣaḍa-rtus* were well known. In this system the numbers are counted from right to left, *vāmagati*.

The only other feature worth mentioning which is noticable in several inscriptions of the post-Gupta period, is the mention of *saṁvatsaras* named after *nakṣatras*.<sup>1</sup> Such inscriptions include Khoh Copper-plate inscription of the *Mahārāja* Hastin, the year 163; the Majhgawan Copper-plate inscription of the *Mahārāja* Hastin, the year 191; and the Khoh Copper-plate inscription of the *Mahārāja* Samksobha, the year 209. These inscriptions mention *Maha-Aśvayuja-saṁvat-yare*, *Mahā-caitra-samba(nva)tsare*, respectively. This system of naming the *saṁvatsara* according to the 1st *nakṣatra* falling in the year seems to have been a feature in and around Baghelkhand area of Central India as all these inscriptions come from that area. In other parts of the country the usual system of mentioning the year, month, fortnight and day<sup>2</sup> prevailed. In some cases only the year, month and day were mentioned.<sup>3</sup>

There are two main systems of counting of months—solar and lunar. The beginning of the years, which were either solar or lunar, was counted variously from the months of *Kārtika*, *Chaitra*, *Āṣāḍha* or *Śrāvaṇa* while the months were counted differently as solar or lunar.

Generally the length of the solar year is regarded as 365 days, 15 *ghaṭikās*, or *daṇḍas*, 31 *palas* and 30 *vipalas*.<sup>4</sup> The sun's passage from the beginning to the end of a *rāśi*<sup>5</sup> is called a *saura-māsa* (solar month) and its entry into a new *rāśi* a *saṁkrānti* or *saṁkramaṇa*. The day on which the *saṁkrānti* falls is counted as the first day of the solar month in the Punjab

1. J.F. Fleet *op.cit.*, pp. 102, 107, 112, 114, etc. For a thorough discussion on this system see pages 161 to 176. According to Prof. D.C. Sircar : "We find the influence of an astronomer here," letter dated 5th May, 1978.

2. J.F. Fleet, *op.cit.*, p.208 (Shahpur Stone Image Inscription of Adityasena).

3. *Ibid.*, p. 261 (Sanchi Stone Inscription of the year 131).

4. D.C. Sircar, *Indian Epigraphy*, p. 223.

5. The ecliptic is divided into 12 *rāśis* or signs of the Zodiac, viz. 1. *Meṣa* ; 2. *Vṛṣa*; 3. *Mithuna*; 4. *Karkāṭa*; 5. *Simha*; 6. *Kanyā*; 7. *Tulā*; 8. *Vṛścika*; 9. *Dhanus*; 10. *Makara*; 11. *Kumbha*; and 12. *Mīna*, The Sun's passage from the beginning of *Meṣa* to end of *Mīna* is called a *Saura Varṣa* (solar year).



## SEASONS AND MONTHS IN ANCIENT INDIAN INSCRIPTIONS

9

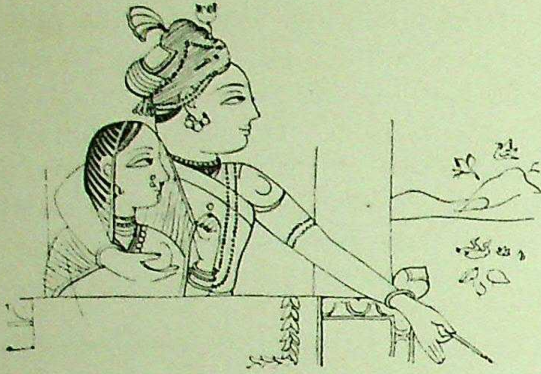
and Tamilnadu while if it falls in the night, the following day becomes the first day of the month. But, in Bengal, the day following the *Saṅkrānti* day is regarded as the first day of the month. No wonder the almanacs of different parts of the country differ considerably. The solar years are prevalent in Bengal, Punjab, Tamilnadu and Kerala. The solar months are usually named after the particular *rāśi* through which the sun passes at the time. But sometimes the names of the lunar months are also applied to them. In Bengal, the solar month of *Meṣa*, with which the solar year begins, is called *Vaiśākha*, but the same is called *Chaitra* (*Chittirai*) in the Tamil speaking areas.

The length of the lunar year, made of 12 months named after *naksatras*,<sup>1</sup> is regarded as 354 days, 22 *ghaṭikās*, 1 *pala* and 24 *vipalas*. about 10 day shorter than the solar-year. Thus 32 lunar months become roughly equal to 31 solar months. A lunar month consists of two fortnights or *pakshas*, viz. dark and bright. The fifteen *tithis* or lunar days of either of the dark or bright fortnight, called respectively the *kṛṣṇa* or *badi* and the *śukla*, are counted from 1 to 15. In north India, the lunar month is generally counted as *Pūrṇimānta*, i.e., 'ending in the full moon (i.e. *sudī* 15)', while, in the land to the south of Narmada, the lunar month is *Amānta*, i.e. it begins on *śukla* (*sudī*) 1 and ends with the new moon (i.e. *badi* 15).

The above account shows that the month, which is the subject-matter of our concern here, is mentioned in most of the inscriptions mentioning dates. From Gupta period onwards a standard practice of mentioning the year, month, fortnight and day evolved which continues even today.

1. Lunar months are: 1. *Chaitra*; 2. *Vaiśākha*; 3. *Jyēṣṭha* 4. *Āṣāḍha*; 5. *Śrāvaṇa*; 6. *Bhādrapada*; 7. *Āśvina* (or *Āśvayuja*); 8. *Kārtika*; 9. *Mārgaśīrṣa*; (*Agrahāyana*); 10. *Pauṣa*; 11. *Māgha*; and 12. *Phālguna*.





## II. Seasons and Months in Sanskrit Literature

Nature's gift to India, *Rtus*, or changing seasons in the course of the year, are well reflected in its classical Sanskrit literature. 'R' in Sanskrit means 'to go'. The word *Rtu* has been derived from this root and means the form in which Nature expressed itself in an orderly sequence in specific and patent forms, in short, the 'Seasons'.<sup>1</sup>

One of the earliest definite reference to '*Rtu*' in the sense of seasons is found in the well known *Puruṣasūkta* of *Rgveda*.<sup>2</sup> In the great cosmic conception of the creation as a sacrifice of the Supreme Being, the gods used *Vasanta* (Spring) as the *ghee* for the oblation (*ājya*), *Grīṣma* (Summer) as fuel (*idhma*), *Śarad* (Autumn) as the food offering and sprinkled the Supreme Being to be sacrificed with water of the Rains (*Varṣā*). Another reference, this time to a particular season, Rains, is found in the 'Frog-hymn' which describes as to how the rains bring out the frogs with their diverse kinds of articulations<sup>3</sup>. This *sūkta* is also important for the fact that its penultimate verse mentions the sequence of seasons in the orderly and undisturbed course of the twelve months (*dvādaśasya*) of the year (*saṁvatsara*).

However, most of these descriptions mentions five seasons only *Prāvṛd* (Rains), *Gharma* (Summer), *Śarad* (Autumn), *Hemanta* (Winter) and *Vasanta* (Spring).<sup>4</sup> The sixth season, *Śīśira*, was not separately counted and all the

1. V. Raghavan, *Rtu in Sanskrit Literature*, Delhi, 1972, p. 1.

2. *Rgveda*, 10th Mandala, 90.6-7 (*Vasanto'syāsīd ājyam grīṣma idhmaḥ śarad haviḥ tam yajñam barhiṣi praukṣan*).

3. *R.V.*, VII. 103.

4. "*pañca vā ṛtaḥ saṁvatsare*", *Taittirīya Saṁhitā*, I.6.1.2. and VII.3.8.1.



## SEASONS AND MONTHS IN SANSKRIT LITERATURE

11

four cold months were counted as one, *Hemanta*. Sometimes, as in *Taittirīya Saṁhitā*,<sup>1</sup> '*Hemanta-śiśirau*' as a compound is given as one season. It is interesting to note that metaphorically the name of any one season applies generally to the whole year.

By the time of *Yajurveda* and *Brāhmaṇas* the 'six seasons' (*Ṣaḍa Rtu*)<sup>2</sup> were well recognised and had become part and parcel of the round of sacrifices and offerings.

The *Taittirīya Saṁhitā* goes a step further and in the first book itself gives us a set of names of the months of the year which comprise the seasons, in the libation to the *Rtus* called *Rtu-graha*<sup>3</sup>. These names are as under—

(i) *Madhu*, (ii) *Mādhava*, (iii) *Śukra*, (iv) *Śuci*, (v) *Nabha*, (vi) *Nabhasya*, (vii) *Iṣa*, (viii) *Urja*, (ix) *Saha* (x) *Sahasya*, (xi) *Tapa* and (xii) *Tapasya*.

The text is glossed later in VI.5.3., where the *Rtu-pātra* or the vessel of the libation to the seasons is mentioned as two-faced, as each *Rtu* comprise two months.<sup>4</sup> These names suddenly occur in *Taittirīya-Saṁhitā* and no etymology is found in the Vedic texts.

According to the classical lexicons, the etymologies offered for these are those bearing the background of later love-poetry. *Madhu* is derived from *Man*, meaning season most esteemed or best known; *Mādhava* as full of flowers; *Śukra* and *Śuci* both from *Śuc*, in the sense of the sorrow produced for the separated lovers (*pravāsins*) and so on.<sup>5</sup>

However, V. Raghavan differs from the above opinion and says that "*Madhu*, and *Mādhava* relate to the sweetness and enjoyability of the Spring months; *Śukra* and *Śuci* to the brightness and light of the Summer-months; *Nabha* and *Nabhasya* to the clouds and the skies of the Rainy months; *Iṣa* and *Urja* to food or sap and strength of the Autumnal months; *Saha* and *Sahasya* to the fact that we have to bear and endure the cold of this Season; and *Tapa* and

1. *Taittirīya Saṁhitā*, I. 6.2.3 and IV.3.3.3.

2. *Ibid.*, V.4.2.2. "*atha ṣaṣṭhīn chintī tanute, ṣaḍa vā rtuṇaḥ saṁvatsare, rtuṣveva saṁvatsare pratīṣṭhātī*".

3. *Ibid.*, I.4.14.

4. It is interesting to note here that this symbolism of two-faces was used in Western mythology also, although there is a gap of several centuries and possibly there may have been no connection between the two. The month of January at Amiens, France (13th cent. A.D.) shows a regal figure seated before a table having two-faces, the old one looking back over the past and another of a young man, looking forward to the future.

5. V. Raghavan, *op. cit.*, p. 4.



*Tapasya* perhaps to the way earth is scorched up by the withering of vegetation and barren-ness".<sup>1</sup>

These names seem to have been abandoned<sup>2</sup> later in favour of the names based on the constellations associated with the full moon of each month. In fact, in the *Sūtra* literature, *Śrauta*, *Gṛhya* and *Dharma* rites connected with *Ṛtus*, the *Aṣṭakās*, *Ṛtuyājas*, *Pākayajñas* and several other observances and activities regulated by the *Ṛtus* are dealt with. We find that on the full-moon days of almost all months rites were performed which were called after the months, the *Chaitrī* was thus done in the month of *Chaitra*, on the full moon-day. The *Śrāvaṇī* was done for the *Sarpas*. The *Phālgunī* offered *apūpas* to the Solar deities in the *Phālguna* month. Thus a close relationship seems to have developed between celebration of festivals and changing seasons by the later Vedic times.

*Rāmāyaṇa*, the *Ādi-kāvya* of Sanskrit poetry written by Poet Valmiki, is full of seasons' descriptions at places. The first *Rtu-varṇana*, about the Rainy season (*Prāvṛd*), is in the *Ayodhyākāṇḍa*. The poet pictures the *Prāvṛd* as one which sets up one's elation and impulses: "*mada-kāma-vivardhanī*". The first long description of a season by Valmiki is in Book III, the *Āraṇya*, on the eve of the appearance of Surpanakha on the scene, canto 16. Lakṣmana describes to Rama the Season as it has shown itself up all around, *Hemanta*, setting on at the end of *Śarad*. The pictures drawn by the poet as remarkable for their observation, picturisation and power of word and phrase. To cite an example: the thirsty elephant freely touches the waters but because of his chillness, suddenly withdraws its trunk.<sup>3</sup> The rows of trees plunged in the dullness of snow appear to be immersed in sleep.<sup>4</sup> The month of *Chaitra* has been called *Puṣpamāsa* by Valmiki.<sup>5</sup>

In this very chapter, three seasons, Spring, Rains and Autumn are used by the poet to aggravate the state of Rama's love-lorn condition. Rama's lamentations show the essence of the relation of man and *Rtu*: "All that was beautiful and pleasing when I was with her, the same things have, without her,

1. V, Raghavan, *op. cit.*, p. 5.
2. Discovery of Mandasor stone inscription of Kumaragupta and Buddhavarmana (A.D. 436 & 473), however, shows that *Sahasya* and *Tapasya* names continued to be used till that time. However, restricted use of these terms shows that these were perhaps confined to the educated elite only.
3. *Rāmāyaṇa*, *Āraṇyakāṇḍa*, XVI, 21: "*Spṛāṣaṇ suvipulāṁ śītamudakam dviradaḥ sukham, Atyantatṛṣṭito vanyaḥ pratisaṅharate karam*".
4. *Ibid.*, 23.
5. *Ibid.*, *Kiṣakindhā-Kāṇḍa*, IV, I, 91.



become unhappy.”<sup>1</sup> If Spring is hard on separated lovers, more so the rains with its enforced confinement to the interior of a shelter. With the clouds yet pale, breathing softly, and bearing the red sandal-paste of evening, the sky seems to be in lovesickness.<sup>2</sup> The white cranes that fly in a row along the clouds, wafted in breeze, appear like a welcome wreath dangling in the sky.<sup>3</sup> This expression of poet Valmiki seems to have caught the imagination of the later poets as well as painters, as is often found in mediaeval paintings.<sup>4</sup>

Poet Valmiki paints a similar picture for the *Śarad Rtu* also, except that instead of cranes the birds are *Sārasas*<sup>5</sup>. In the rainy season the swelling of rivers which break and carry away blocks of the bank and hasten to the sea are like the daughters who carry away dowries and other things when going from their parents house to their husbands.<sup>6</sup> Describing the occasional rains the poet says that the drops of showers fall pell mell all around like pearls from above shattered from the necklaces of the heavenly women in sport.<sup>7</sup> The description of *Śarad*, however, is more touching in canto 30th. Rama looked up the clear autumnal sky, smeared with moonlight, thought of his beloved and wept.<sup>8</sup> Rama says, “The swans used to wake her up with their notes; how does she wake up now? Lakes, rivers, forests, going to these places without her, I do not derive any happiness.”<sup>9</sup> Seeing the sky bereft of clouds, with their plumes fallen, without the company of their mates, the peacocks, devoid of festivity, seem to be in contemplation.<sup>10</sup>

Thus, we find that both the descriptions of Valmiki, of the Rains and the Autumn, display his large sweep, touching all strata of society, a wide variety of flora and fauna and the influence these seasonal variations have on the human mind, specially of those who are suffering the pangs of separation.

1. *Rāmāyaṇa*, IV, I, 70 “Yāni sma ramaṇīyāni tayā saha bhavanti me, Tānyevāramaṇīyāni jāyante me tayā vinā.”
2. *Ibid.*, IV, XXVIII, 6: “Mandmārutaniḥśvāsāṁ saṇdhyāchandan rañjitaṁ, Āpāndujaladaṁ bhāti kāmāturmivāmbaram”.
3. *Ibid.*, IV, XXVIII, 23: “Meghābhikāmā parisampatantī sammoditā bhāti balākapaṅktiḥ, Vātāvadhūtā varapaudarīkī lambeva mālā ruchitāmbarasya”.
4. Karl J. Khandalavala, Motichandra, and Pramod Chandra, *Miniature Painting*, New Delhi, 1960, Cover painting.
5. *Rāmāyaṇa*, IV, XXX, 47. “Vipakvaśālīprasavāni bhuktyā praharṣitā sārasachārupaṅktiḥ, Nabhaḥ samākrāmati śighravegā vātāvadhūtā grathiteva mālā”.
6. *Ibid.*, IV, XXVIII, 39.
7. *Ibid.*, IV, XXVIII, 51.
8. *Ibid.*, IV, XXX 2, 5, 6.
9. *Ibid.*, 9 and 11.
10. *Ibid.*, 33.



The *Mahābhārata*, strangely, has hardly described any *Rtu*. The only place where *Rtu-varṇana* is found in the book is in the 3rd book devoted to the life of Pandavas in the forest. The *Harivaṁśa* describes Rain and Autumn only, some of the pictures repeating Valmiki's descriptions. The autumnal sky wears the white clouds like a turban, and the swans serving as flywhisks and the moon as the white umbrella, appears to undergo the coronation ceremony.<sup>1</sup> In yet another picture we notice that with the white cranes resembling the tusks, these clouds, driven by the wind, strike against each other like elephants in the forest.<sup>2</sup> In chapter II.95 Pradyumna or Kama addresses Prabhavati, describing together the beauty of Rains and her beauty. Kama says, "There is this good in the Rainy Season, that, with its thunder, it makes the timid beloved rush to the embrace of their lovers, even during day time."<sup>3</sup>

The *Purāṇas* also describe *Rtus*. In *Viṣṇu* and *Bhāgavata Purāṇas* the *Rtu* is the *uddīpana vibhāva*<sup>4</sup> of the main *rasa* and has been harnessed to develop the the *Śānta* and *Bhakti rasas*.<sup>5</sup> The *Matsya Purāṇa* has an elaborate chapter on the spring season.

The *Brahma Purāṇa* describes the marriage of Parvati and Siva on Kailasa in chapter 36 and introduces all the six seasons appearing in person and paying their respects to the divine couple. The description starts here with the Rains<sup>6</sup> and ends with Summer,<sup>7</sup> extending to 54 verses<sup>8</sup> and presents the *Rtus* in their personified forms as beautiful women and the flowers, birds, etc., characteristic of each, are conceived as constituting the limbs of these women.

1. *Harivaṁśa*, 16.17.

2. *Ibid.*, II.5.

3. *Ibid.*, II, 24. The same feeling is reflected in :

*Ghora ghaṭā ghana dhāra lagī, andhiyāra bhayo vijurī ararāyī.*

*Lāya hiye hori ko Nandarām, ḍarāya uṭhī abalā chhitarāyī.* cf. Prabhudayal Mittal, *Bṛajabhāṣā Sāhitya Kā Rtu-Saundarya*, Mathura, Śaṁvat 2018, p. 110.

4. *Uddīpana Vibhāva* : the elements which are exciting and increase men/women's feelings (of separation).

5. There are nine *rasas* : i. *śṛīṅgāra* (erotic), ii. *hāsyā* (comic), iii. *karuṇa* (compassionate), iv. *vīra* (heroic); v. *raudra* (terrific); vi. *bhayānaka* (fearful); vii. *vībhatsa* (disgusting); viii. *adbhuta* (wonderful); ix. and *śānta* (peaceful).

6. "*Haṁsanupurśabdāḍya samunnatapayodharā |*

*Chaladvighullatāhārā spaṣṭapaḍmavilochanā. || 78 ||*

Tarnish Jha (Ed.), *Brahmapurāṇam*, Prayag, 1976, chapter XXXVI, śloka 78, page 278.

7. *Paṭuḥ suryātapaśchāpi prāyaśalpa (lpo) jalāśayaḥ |*

*Devīvivāhasamayē grīṣma āgādhīmāchlam ||*

*Brahmapurāṇam*, XXXVI, 118, p. 221.

8. *Ibid.*, from ślokas 70 to 124, pp. 217-222.



## SEASONS AND MONTHS IN SANSKRIT LITERATURE

15

The *Brahmāṇḍa Purāṇa* has a brief reference to the *Ṛtus*<sup>1</sup>. The *Ṛtus* are not related to the *Pitrs*, but actually identified with them. The following identifications of the *Ṛtus* and classes of *Pitrs* are given below :—

*Madhu-Mādhava: Rasa; Śukra-Śuchi: Śuṣma; Nabha-Nabhasya: Jiva; Iṣa-Urja: Svadhā; Saha-Sahasya : Ghora; Tapa-Tapasya: Manyu.*

The *Vāmana Purāṇa* opens as it were with *Ṛtu-varṇana*. Siva is wandering as a *Tapasvin* in the Mandara mountain and summer comes. Sati Dakṣāyana asks him if they should not seek a shelter and Siva replies that He is one without any shelter, *nirāśraya* (I.14). Then comes Rain. In the IIInd chapter *Śarad* is described. In chapter VI, the *Purāṇa* describes *Vasanta* which is introduced in the account of the penance of Narayana and Nara.

The *Sāmba Purāṇa* has an interesting reference to the different colours of the Sun in six *Ṛtus*—tawny in Spring; golden in Summer; white in Rains; soft-white in Autumn; copper-like and scarlet respectively in the two cold seasons,<sup>2</sup> *Hemanta* and *Śiśira*. This description re-affirms the intimate relationship between sun and *Ṛtus*.

The idea of health and wholesome behaviour, as governed by the *Ṛtus*, is a subject-matter of *Āyurveda*. The *Caraka*, which deals with *Ṛtu-sātmya* in the sixth chapter, sets forth proper activity for each *Ṛtu* in a series of *Anuṣṭubhs*, before which the basic character of the *Ṛtu* is dealt with in prose. The six seasons fall into two sets of three, *Śiśira*, *Vasanta* and *Griṣma* and *Varṣā*, *Sarad* and *Hemanta*, the former are dominated by the Sun (*Āgneya*) and the latter by the moon (*Saumya*); consequently the former are *rukṣa* or dry and latter soft and juicy, the former debilitating and the latter, invigorating. The habits and activities of man, in all respects, should be oriented to these basic physical facts.

The other *Āyurvedic* book, *Suśruta* (I.5) is slightly more elaborate, it includes a set of fifteen *Anuṣṭubhs* describing the six seasons in poetic style. In the end the author mentions the transition of one *Ṛtu* to the next, the *Ṛtu-sandhi* comprising the last week of the former and the first week of the latter. This idea occurs again and again in *Ṛtu-poetry* and *poetics*.

1. *Brahmāṇḍa Purāṇa*, IIInd Book, chapter 13.
2. "Vasante kapilssūryo, Griṣme kañcanasannibhaḥ |  
 Śveto varṣāsu varṇena, pāṇḍuḥ Śaradi bhaskaraḥ |  
 Hemante tamravarnastu, Śiśire lohito raviḥ |  
 Iti varṇāḥ samākhyātāḥ, sūryasya ṛtu sambhavaḥ ||  
 (Sāmba, Venk. Edn., ch. 8, śls. 11-13).



Kauṭalya's *Arthaśāstra* define *kāla* (time) as of the form of cold, heat and rains (*Kālah śitoṣṇavarṣātma*). It further informs us that in the month of *Āṣāḍha* no shadow is cast at midday. After *Āṣāḍha*, during the six months from *Śrāvana* upwards, the length of shadow successively increases by two *aṅgulas*, and during the next six months, from *Māgha* upwards, it successively decreases by two *aṅgulas*.<sup>1</sup>

The *Arthaśāstra* also provides us information about solar (*saura*) and lunar (*chandramāsa*) systems of months, as well as the *malamāsa* (additional month)<sup>2</sup>. It tells us as to which two months make a *Rtu*, for instance in *Śrāvana* and *Proshthapad* make the rainy season (*Varṣā*).<sup>3</sup>

In poetics, Rajasekhara deals with *Kāla* and *Rtus* as part of the subject.<sup>4</sup> He mentions the six seasons and the beginning of the year with *Chaitra* according to the general practice of the people. The names of the months *Nabha-Nabhasya*, *Iṣa-Urja*, etc. in pairs, according to the seasons, are then given.

The *Kāma-Śāstra* is closely related to *Kāvya*. Although the *Rtus* are not separately dealt with by Vatsyayana or Kokkoka, the seasonal festivals and pastimes mentioned by the former as useful for promoting love form part of the *Kāvya*-material<sup>5</sup>. Bhoja brings them all together seasonwise in his encyclopaedic treatment of love, *Śṛīngāra Prakāśa*.<sup>6</sup>

Although *Rtu-varṇana* had already become established as part of poetry, it was Kalidasa who for the first time thought of a self-contained separate poem on this theme, *Rtusamhāra*. His other *Kāvya*, *Meghadūta*, is a companion book wherein the poet has extensively described the Rainy season. Some scholars have doubted that *Rtusamhāra* was composed by Kalidasa. However, among many who have shown that Kalidasa wrote this poem, Aurobindo contrasts this short poem with the long drawn and tedious performance of Thompson in English and shows how Kalidasa's creation is a unique achievement of this theme of Seasons. V. Raghavan is of the opinion: "Indeed by conception, form and execution, the *Rtusamhāra* is superior to anything in the line written

1. R. Shamasastri, *Kauṭilya's Arthaśāstra*, Mysore, 1951, p. 119.

2. 'once in 35 months there comes a *malamāsa*, cf. *Ibid.*, p. 120.

3. *Ibid.*

4. *Kāla-vibhāga*, the last section of *Kavirahasya*, the first book of his *Kāvyamīmāṃsā*.

5. B. N. Basu (Ed. & Tr.), *Kāmasutra of Vātsyāyana*, Calcutta, 1955 (12th Edition), chapter IV, pp. 14-16.

6. V. Raghavan (Ed.), *Bhoja's Śṛīngāra Prakāśa*, Madras, 1963, pp. 649, 654, 656 and 659.



## SEASONS AND MONTHS IN SANSKRIT LITERATURE

17

in the West by Theocritus and Virgil or Spencer and Pope in their *Shepherd's Calender* or the *Pastorals*.”<sup>1</sup>

The *Rtusamhāra* is at once a poem of seasons and a poem of love. Indeed, Kalidasa is the foremost name in *Rtu* poetry after Valmika. The descriptions of *Rtus* are addresses of the lover to his beloved. The lover takes his beloved out or from the balcony points out to her the panorama before. Heat, down-pour or cold, each has its own compensations if the lover and beloved are together. They are all welcome for the fresh venues they offer to the quests and fulfilments of the lovers. So the changing seasons make no difference and the lover with enthusiasm, tells the beloved, “Love, here summer has come”;<sup>2</sup> “Love, here has come the time of clouds, dear to those in love;”<sup>3</sup> “Here, Autumn has come like a new beautiful bride”<sup>4</sup>; “Here have come the cold months, *Hemanta* and *Śiśira*, with love warming up, and welcome to eager women”;<sup>5</sup> etc.

The pictures drawn by Kalidasa are indeed unique. Look at the image of the lady in the cold *Hemanta* morning, warming herself in the morning sun, making up and, mirror in hand, pulling out and scanning her lip sucked pale and marked by the teeth of the passionate lover.<sup>6</sup> For a minute observation and pen-picture, the following provide striking example.

During the Rainy season the mud-pale water of the fresh showers is described as taking along with it the worms, dust and grass swept by it and flowing towards low-lying places, here and there taking winding courses like snakes and being gazed upon by rows of timid frogs.<sup>7</sup> This picture also shows that

1. Pope's *Pastorals* on the four seasons, written when he was barely sixteen, do not contain “a single rural image that is new”; “the description and sentiments in them are trite and common” (Rev. Whitwell Elvin, *The Works of Alexander Pope*, London, 1871, p. 235), cf. V. Raghavan, *op. cit.*, p. 55.
2. “*Nidāghakālo-yamupāgataḥ priyo.*” (I.1).
3. “*Samāgato ghanāgamah Kāmijanapriyah Priya.*” (II.1).
4. “*Prāptā Śarannavavadhūriya rūparamyā.*” (III.1).
5. “*Prakāmakāmaṁ pramadājanapriyam varoru kalam Śiśirāhvayaṁ śṛṇu.*” (V. 1).
6. “*Kācidvibhūṣayati darpaṇadattahastā bālātapeṣu vanitāvanānāravindam.*  
*Dantacchhandam priyatamena nipītasāram*  
*dantāgrabhinnamavakṛṣya nirīkṣate ca*”  
(*R.S.*, IV, 13).
7. “*Vipānduram kīṭarjastraṇānvitam bhujangavadvakragati prasarpitam*  
*Sasādhvasairbhākakulairnirīkṣitam*  
*prayāti nimnābhimukham navodakam*”  
(*R.S.*, II, 13)



the poet was equally observant when it came to the question of worms and frogs in the nature.

Other works of Kalidasa also describe seasons elaborately. If the better-known description of the Spring in *Kumārasambhava*, III is a high water-mark of his *Ṛtu-poetry*, the less known one of summer in the *Raghuvamśa*, XVI is another. The *Kumārasambhava* deserves special notice as here we have a season, the Spring (*Madhu*) chief associate of the God of Love, introduced as a character.<sup>1</sup> On more than one occasion we find him mentioned as a person<sup>2</sup>, and spoken to as if he (Spring) was a living being. *Vikramorvaśiya* describes rains elaborately.<sup>3</sup>

In Kalidasa's another play, *Mālavikāgnimitra*, the *Ṛtu Vasanta* and the flowering of the Aśoka tree is made the part of the play.<sup>4</sup> *Abhijñāna Śākuntala*, however, does not lay any special emphasis on *Ṛtu* as such.

The *Viṣṇudharmottara Purāṇa*'s third *khaṇḍa* provides us with very interesting information about seasons and months. The identity of the lunar months *Chaitra*, *Vaiśākha*, *Jyeṣṭha*, *Āṣāḍha* and the rest with the seasonal months *Madhu*, *Mādhava*, *Sukha*, *Śuchi*, etc. shows that the beginning of spring was in *Chaitra* at that far off date<sup>5</sup> and the spring equinox was when the sun entered *meṣa*. At present the spring equinox occurs about 23 days earlier. The text also informs us as to how each of the *ṛtus* should be painted by the painter.<sup>6</sup>

1. *Madhuśca te manmatha ! Sāhacaryād-  
Asāvanuktoapi sahāya eva|  
Samīraṇo nodayitā bhaveti  
vyādiśyateken hutāśanasya||* (K.S., III, 21)

2. *Atha taiḥ paridevitākṣarairhṛadaye digdha-  
Śarairivāhataḥ|  
Ratimamyupayantumāturām madhu-  
rātmānamadarśayatpuraḥ||*  
(K.S., IV, 25)

3. V. Raghavan, *op. cit.*, pp. 58-62.

4. *Mālavikāgnimitra*, Act. III.

5. 'Hence we may say that the date of the author of our text must have been about sixteen hundred years before the present time'; Priyabala Shah (Ed.), *Viṣṇudharmottara Purāṇa, Third Khaṇḍa*, Vol. I, Baroda, 1958, p. 383.

6. *Ibid.*, pp. 152, 153, We shall deal with this aspect more elaborately in the Chapter dealing with Miniature Paintings.



Bharavi is another great Sanskrit poet who excels in *Rtu* description, specially that of *Śarada*. In canto IV of the *Kirātārjunīyam*, when Arjuna is proceeding to Himavan for penance, his observations about *Śarada Rtu* are quite appealing. In canto X temptations are displayed against Arjuna to disturb him from his resolute penance; and here the six seasons are also used to move him. Among these verses, however, the most charming is the verse describing the *Rtu-sandhi* mingled features of the passing Rains and the coming of the Autumn. Here the Spring is shown as a lady, desiring to step into the flowering forests, holding by hand the twig of the mango full of fresh sprouts, she sets her foot, with the dulcet music of the bees on the lotuses in the pond.<sup>1</sup>

Kumaradasa's *Jānakīharaṇa* also describes Rains and Autumn. Magha's *Śiśupālavadha* is another *kāvya* wherein the poet makes all the *Rtus* attend upon the Lord (Krishna) for his enjoyment. In his description of Ravana Magha says that all the six seasons, although by nature incompatible among themselves, lived together in amity as one family in Ravana's city, producing together and always their flowers for Ravana's enjoyment.<sup>2</sup> It is time which makes the strength and weakness; as if telling this to the people, the notes of the swans, which had made harsh the (erstwhile enjoyable) notes of the peacock, became beautiful<sup>3</sup>.

Bhartṛhari must be noted for his graphic description of the seasons in his *Śṛṅgāra-Śataka*. He has described them as a legitimate part of the delineation of love<sup>4</sup>. Though he has described all the seasons with equal competence, the concluding verse which is on chill winds of *Śiśira* is one of the most attractive one. The naughty winds of the *Śiśira* play upon the beloved women verily like their lovers, disturbing their well-arranged hair, making their eyes close,

1. "Kusumanagavanānyupaitukārā  
Kisalayinīmavalambya chūtyaṣṭim/  
Kvaṇadalikulanūpurā nirāse  
nalinavaneṣu padam vasanta lakshmiḥ//  
Kirātārjunīyam, X. 31.
2. "Tapena varṣāḥ śaradā himāgamo  
vasantalakṣmyā śiśiraḥ sametya cha/  
Prasūnakṛiptirṇ dadhataḥ sadartavaḥ  
pureasyavāstavya kutumbiatām yayuḥ//  
Śiśupālavadha, 1,66.
3. "Samaya eva karoti balābalaṁ  
pranigadanta itīva śarīrīṇām/  
Śaradi haṁsaravaḥ paruṣikṛtā  
svarmayūrmayū ramaṇīyatām// "  
Śiśupālavadha, VI, 44.
4. Śṛṅgāra-Śataka, verses 81-100.



अब जी कै है काय आस न कोई ।  
कन गुरिया के मुंदरी कगन होइ ॥

[ हे हनुमान ! अब जीवन की कोई आशा नहीं है, क्योंकि  
विह्वल दुखिता के कारण कनिष्ठका अबूरी अब कान बन  
गयी है ]  
बले रामायण [ गोस्वामी तुलसीदास ]

इतहाए लागरी से जब नजर आया न मैं ।  
हस के वो कहने लगे बिस्तर का भाड़ा चाहिये ॥

पहत असाढ़ बगन घन छाए  
चमंचम चंपला जी डरपाए ।  
पिय विन मोको कछु न मुहाये ॥  
साजन सोहन घर विलमारे ।  
कछु न मुहाए, बादल ब्यारे ॥

अनेक वाहमासा के काव्य में आषाढ़ माह का प्रारम्भ काव्यो  
के आने से किया गया है

मेघालोके भवति सूरिनोऽप्यन्यथावृत्तिचेतः ।

कंठश्लेषेण पुराणमिदमे किं पुनर्द्रुसंख्ये ॥

[ बादल को देख कर जब सुखी लैलों का मन डोल  
जाता है तब उस विधेवी का क्या हाल होगा जो अपनी पिथा  
को गले लगाने के लिये दिनरात तडप रही है ]

जे महु दिशा दिअहड़ा दख पवसन्तेरा ।

नारा गणान्तिह अगिकठ जइतपरिपाक गेहो ।

[ पिय ने परदेश के जाते समय जो लौहने की अवधि  
बतहि थी उसे गिनते गिनते उगलियो के चोर नावों की  
रगड़ से छीज गए हैं ]

अपुनरुत्पत्ति काव्य के  
विशेष काव्य के उद्देश्य विवेचन  
तो अगला का अर्थ  
इस पुस्तक में है



snatching forcibly their garments, producing horripilation and gradually agitation and tremour, again and again, making them utter the low but audible sounds of fear and bite their teeth.<sup>1</sup>

The importance of *Rtu varṇana* will be realised from the fact that King Harṣa's *Ratnāvali* play opens with *Vasantotsava* (also called *Madanotsava*). Another play of Harṣa, *Priyadarśikā*, also describes *Rtus*. Here *Rtu-sandhi* is also described elaborately. In Act II of the play *vidūṣaka* and the King describe the trees and caeepers and their flowers there and state that how the garden in *Śarad Rtu* seems to still bear features of the *Varṣā Rtu* that is past.

In *Bālarāmāyaṇa*, Rajsekhara depicts all the *Rtus* in his description of Ravana and his infatuation for Sita. Usually the convention of describing all the *Rtus* as present together is seen in works which deal with divine heroes. But the present instance shows that poets also developed the idea of similar description in the case of the *Rāksasa* or *Asura* character who vanquished the entire world of gods. In one of the verse Ravana calls upon Summer to put down *Vasanta* and the Rains to put down the Summer and the Autumn to put an end to the Autumn.<sup>2</sup> The whole *Rtu-varṇana* is nothing else but Ravana's *vipralambha* in respect of Sita.

By the time of Rajasekhara *Rtu-varṇana* had developed set norms as is noticed from his *Kāvya-mīmāṃsā*. He mentions a major characteristic on which poets and scientific writers differ, the course of wind in each *Rtu*, e.g. easterly or westerly in the *Varṣā Rtu*. Thus sixty-three verses on *Rtus* are complete in all characteristic natural phenomena and activities in the human, animal and bird world for each season. The poet goes to the extent of suggesting that poets should deal with *Rtus* in their four stages : *Sandhi* (meeting time of two *Rtus*), *Śaiśava* (beginning of a *Rtu*), *Praudhi* (full growth of the season) and *Anuvṛtti* (the presence of some of the earlier *Rtu* features in the succeeding *Rtu* or other *Rtus*). The last one is related to certain phases of Nature and certain trees, plants and creepers continuing to bloom in seasons other than the one which is their special season and it is therefore different from *Sandhi*.<sup>3</sup>

1. *Keśānakulyandrśo mukulyanvāso  
balādākshipannātanvanpulakodgaṃ  
prakatayannāvegakampaṃ śanaiḥ/  
Vāraṇvārmudārasītḥkṛtakṛto  
dantachchhadānpīḍayanprāyaḥ śaiśir aeṣa samprati  
marutkāntāsu kāntāyate||*

*Śṛṅgāra-Śataka*, 50

2. Rajsekhara, *Bālarāmāyaṇa*, V. 41.

3. V. Raghavan, *op. cit.*, p. 93.

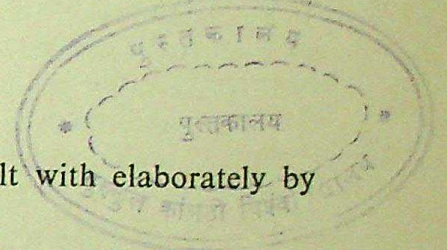


Bharata's *Nāṭya Śāstra* in its chapter on *Citra-Abhinaya* includes the six seasons in the list of themes for which composite *abhinaya* or the representations by gestures is given. Bharata has ten verses in which he describes how each of the six *Rtus* has to be represented by the *abhinaya* of the characteristic marks, dress, activity, and appearance of people or things in each *Rtu*.<sup>1</sup> The *ṣaḍa-ṛtus* again find mention in the same book in its chapter on *Dhruvās*.<sup>2</sup>

Association of the *Rtus* and music is perhaps as old as the civilisation itself. According to Kasyapa, who has been extensively quoted by the Abhinavagupta in his commentary on chapter 29 of Bharata's *Nāṭya-Śāstra*, the following is the *Rtu-Rāga* scheme :<sup>3</sup>

|                |                          |
|----------------|--------------------------|
| <i>Vasanta</i> | ... <i>Preṅkholita</i>   |
| <i>Griṣma</i>  | ... <i>Mālavapañcama</i> |
| <i>Varṣā</i>   | ... <i>Takka</i>         |
| <i>Śarad</i>   | ... <i>Gauḍa Kakubha</i> |
| <i>Hemanta</i> | ... <i>Bhinna Śaḍaja</i> |
| <i>Śiśira</i>  | ... <i>Kaiśika</i>       |

30323



The relationship of *Rtus* and *rāgas* has been further dealt with elaborately by Sarangadeva in his *Śaṅgītaratnākara*, chapter II.

Ksemendra's *Rāmāyaṇa-mañjarī* has the *Rtu-varṇanas* just in the same places where they occur in the original epic. In the *Kiṣkindhā-kāṇḍa* he has elaborately described the Rains and Autumn and then at the end says : 'That Autumn is better, not the Rains or the Rains are better not the Autumn' is a vain notion; for one in distress, everything is unbearable.<sup>4</sup>

Bilhana's description of seasons in his book *Vikramāṅkadeva Charita*, is typical of the time and reveals only a few original flashes.<sup>5</sup>

Jayadeva's *Gītagovinda*, matchless in its mating of music and word, includes a song and a few verses devoted to the Spring on whose background the lyric is

1. Bharata's *Nāṭya-Śāstra*, G.O.S., III, ch. XXV, 28-37.
2. *Ibid.*, ch. XXII, 87, 115, 125, 136, etc.

3. *Preṅkholito vasante syāt tathā mālavapañcamā (maḥ)|*  
*Takkrāgo gauḍakakubho bhinnasāḍajōatha kaiśikah||*  
*Bhinnapañcamikaścheti grīṣmādyutuṣu saṁmatā (taḥ)|*  
*Ityeṣa kaśyapādyutto viniyogo nirūpitah||*

4. Abhinavagupta's commentary of Bharata's *Nāṭya-Śāstra*, GOS, 145, Vol. IV, p. 78.

5. *Varaṁ śarannate (me?) prāvṛḍ varaṁ prāvṛṇna me śarat|*  
*Iti mīthyaiva saṅkalpaḥ sarvamārtasya duḥ saham||*

6. Ksemendra, *Rāmāyaṇa mañjarī*, 60.
7. V. Raghavan, *op. cit.*, p. 100.

R  
891.431  
DWI - B



set, but the seasons and flowers attend upon the Lord. It may be interesting to note here that on the very first verse of *Gīta-Govinda* beginning with 'Meghair-meduramambarāṇi' etc., a famous dance drama called 'Megha-meduriyam' has become popular in Bengal regions.<sup>1</sup>

Among the prose-masters, and those among them who described the *Ṛtus*, Bana stands foremost. Among his books *Harṣacharita* scores over the *Kādambarī* in respect of the *Ṛtu-varṇana*. The best performance of Bana on a *Ṛtu* is the one on *Śarad* which opens the third chapter of the *Harṣacharita*. The description is a marvellous assemblage of everything happening in *Śarada* from the clouds growing few and white to the skin of a cucumber thickening.

Subandhu, in his *Vāsavadatta*, after introducing the heroine ushers in the Spring Season. However, it is his description of the Rainy season which is the best. He has a noteworthy series of fancies on the Rainbow : it was like a golden gem-set boat for Kama in the blue-pond of sky; like the curving tight rope for the dance of the dark Mātāṅga girl of the season of clouds; like the welcome arch of gems on the mansion of the skies; like the nail print on the cloud breast planted as momento by the departing Summer; like the girdle of the lady of the skies; and so on.<sup>2</sup>

The following, on Earth as the Heroine and each 'season as a maid-in-waiting' for her decoration, is original and forms a striking start for the *Śarad* whose description now follows. When the maid of Rains departed after bathing the heroine of Earth with the waters of the pitchers of clouds, the maid called Autumn came bringing Earth, for wearing, the pure garment of the clear sky.<sup>3</sup>

Dandin, another important prose-writer, has also included seasons in his *Avantisundarī*. After introducing king Rajahamśa and queen Vasumati, Dandin has elaborately described their diversions and sports and in this connection introduced seasons also. Sometimes his similies are quite interesting. For

1. Information courtesy : Sri S.P. Tewari.

2. "Vibhinnameghanīlotpalakānanāṇīle kṛīḍāsarsīva nabhasi smarasya kanakaratnanaukeva, jaladakālakālaksmīmātāṅgakanyānartanarajjuriva, nabhaḥsaudhatorāṇaratnamālikeva, pravaśatānidāghena divaḥ payodhare smarṇāya dattā nakhapadāvaliriva, gaganalakshmī bandhuraraśanāmāleḥ, nabhomandārsundarakalikeva, ratinakhāmārjanaratnaśalākeva, ratnamayīvilāsayaṣṭiriva kusumaketorindradhanurlatā rarāja."  
Subandhu, *Vāsavadattā*,  
Vani Vilas Press edn., pp. 344-45.

3. Meghakumbhasalilaiḥ pṛthivīnāyikāṃ snapayitvā prāvṛtchetikāyāṃ gatāyāṃ svachchhamambarāṇi darśayantī śarchchetikāsamājagāma.

*Ibid.*, p. 347.



example, *Śiśira* comes on with birds unwilling to leave their holes in the trees, people just waiting for the midday sunshine, and glowing ovens and blankets upon blankets being evident all around.<sup>1</sup>

The *Syngāramañjarī* of Bhoja is also noteworthy in this connection. The last phase of Vasanta, called *Avasiti*, is described at the opening of the work itself. The flowers are in maturity, tender fruits are emerging in the midst of mango blossoms, the branches of the rosy *Madhūka* flowers are almost shed, the gentle southern breeze has become gentler.<sup>2</sup>

Bhoja's description of *Śarad* in the Madhava's story is quite interesting. He has pictured the season as a woman, every part of her body and decorations are represented by a phenomenon.<sup>3</sup> Other stories describe different seasons.

Soḍḍhala has distinguished himself in integrating the descriptions of the seasons very closely with the mental condition of the character in the narrative in his *Udayasundarī-kathā*. Let us, for example, take the description of the Autumn which is set after the rains ceased. The heroine became thin like the streams. Her voice failed like the throat of peacock. Her whole frame became pale like the clouds and like the orb of the sun bore heat which was waxing.<sup>4</sup>

Besides prose, poetry and drama, anthologies also give us an idea of *Rtu-varṇana* in Sanskrit. The following verse ascribed to Bhasa, about *Śiśira* paints a beautiful picture: "The moon bears similarity to the face of the separated lady; the sun-shine is soft (ineffective) like the command of one whose affluence is no more; the cow-dung-fire is enjoyable like the anger of the newly-wed girl; the snowy wind is harsh like the embrace of an un-amiable man."<sup>5</sup>

Verses, ascribed to Bana, on *Rtu* show that he was equally at home with verses as with prose. A summer miniature of Bana in Sp (3859)<sup>6</sup> shows a

1. Daṇḍin, *Avantisundarī*, TSS. 172, pp. 35-36.

2. Kalpalata K. Munshi, *Syngāramañjarī katha of the Parmara king Bhojadeva of Dhara*, Bombay, 1959, p. 1.

3. *Ibid.*, pp. 28-30.

4. *Anyadā tu niṣṛṭtāyāṁ prāvṛṣi samudbhūte cha bandhujīvaprabodhini śaradāgame saridivakṛśibhūtā mayūṛjātiriva ksīyamāṇasvanā, ghanaśrīriva pāṇḍimānamādadhānā, tigmāṇśumūrtirivābh radhikamudvahanī cha tāpaṁ.*"

Soḍḍhala, *Udayasundarī*, G.O.S. XI

5. V. Raghavan, *op. cit.*, p. 114.

6. *Dūrdeva kṛatoaṇjalirna tu punaḥ pāṇīyapānochito rūpālokanakautukāṭprachalito mūdho na śāntiyā tṛṣaḥ/Romāñchoapi nīrantaraṁ prakatitaḥ prītyā na śāityādapāmakshuṇṇo vidhirdhva gena vihito vīkṣya prapāpālikām.* *Ibid.*, p. 115.



wayfarer who, keenly sensible of the beauty of the lass at the wayside watershed, displayed all the physical symptoms of having quenched his thirst, but at her sight and not by drinking any water at her hands. This picture of the poet seems to have caught the imagination of painters and they have painted the scene repeatedly.<sup>1</sup>

Many other such verses devoted to seasons are ascribed to Bana. V. Raghavan is of the opinion that these verses may belong to his *Padyakādambarī*.<sup>2</sup>

A poet named Bhaskara wrote thus about the *Śarada* using astronomical data with a *śleṣa* (double-meaning): "As the Sun had been with Virgo (*Kanyā*, also a maiden), he wanted to wash off that sin and with increasing heat (repentance) mounted the Libra (the scales) for purification, i.e. for the great expiatory rite of giving away (*dāna*) of one's weight in gold."<sup>3</sup> The two zodiacal signs mentioned relate to the two seasons of Rains and Autumn.

We also come to know of the poetesses of the classical age from the Anthologies. One such poetess, Vijjika, has complained of the rainy season in the following verse: why to kill one poor helpless woman, suffering from separation from her lover, it should make so much fuss-fill the sky with clouds, earth with fresh waters, the quarters with lightnings, the atmosphere with showers, the forests with *kuṭaja* flowers and rivers with floods.<sup>4</sup>

There is a touching *Arya* Summer by an anonymous poet: "The forest is desolute like me; like us, the waters have become reduced; and like our sighs, the days are long and hot."<sup>5</sup>

There are some other minor poems solely devoted to *Rtus*. There is a *Saḍartu-varṇana-kāvya* by Vrajaraja Diksita.<sup>6</sup> This is a short work describing the six seasons, beginning with *Vasanta* and ending with *Śiśira* in 39 verses. A *Rtu-varṇana* of poet Durlabha is in the Anup Library, Bikaner.<sup>7</sup> This poem is in

1. One such painting has been reproduced in Stuart Cary Welch and Milo Cleveland Beach, *Gods Thrones and Peacocks*, New York, 1965, cat. no. 33.

2. V. Raghavan, *op. cit.*, p. 115.

3. "Kadā nu kanyāgamanapravādam prakshālayeyam jagati prarūḍham |  
Itīva bhāsvān parivṛdhatāpastulām viśudhdayar ṭhamivāruroh ||  
Bhaskara, *Smv.*, p. 226, verse 6.

4. Cf. V. Raghavan, *op. cit.*, p. 119.

5. "Ahamiva śūnyamarāṇyam vayamiva tanutām gatāni salilāni |  
Asmākamivochchhāsā divasā dīrghāścha taptāścha ||  
V. Raghavan, *op. cit.*, p. 123.

6. V. Raghavan, *op. cit.*, p. 129.

7. *Ibid.*, p. 130.



six sections of twenty *upajātis* each starting with *Śarad*. Raghunatha Manohara has quoted a *Rtu panchāsikā* by poet Maṇḍana. There are three *Rtuvarṇanas* by Bhaskaracarya with a commentary by Vidyakara Misra, by Viśvambhara and by Sankara, all in Mithila. Yet another poem on this topic, *Rtuvarṇana* by Rasaraja is in the Indian Museum collection. Modern Sanskrit writers have also composed poems on this theme.

### Conclusion

The foregoing descriptions of the *Rtus* in the Sanskrit literature make it quite obvious that the seasons formed a popular subject-matter for the poets, dramatists and authors, and find mention right from the *Rgveda* to the modern times. In the beginning we find mention of only five seasons—*Prāṇṛd*, *Gharma*, *Śarad*, *Hemanta* and *Vasanta*. The *Śīśira* was not counted separately but with *Hemanta*. From the times of *Rgveda*, *Śarad* had a sort of lead and more than *Varṣā* which later became more persistent, *Śarad* was the most common synonym of *Saṁvatsara*<sup>1</sup> (year). Perhaps it was because of the balanced nature of *Śarad*, its all round appeal and its association with the fruits of the labour on the soil that it gained such a prominence.

Later, however, it is always *Ṣaḍa Rtus* which find mention. Still further, *Taittiriya-Saṁhitā* mentions the twelve names of the months. Some of these names find mention in the Gupta period inscriptions also, i.e. *Sahasya* and *Tapasya*.<sup>2</sup>

Nature sympathising or in some cases aggravating lovers feelings, the main theme of the *Bārahmāsā*, is available in the Sanskrit literature from the time of Poet Valmiki himself. Rama asks Lakṣmana about Sita : “The swans use to wake her up with their notes. How does she wake up now? Lakes, rivers, forests, going to these places without her, I do not derive any happiness.”<sup>3</sup>

By the time the *Brahma-Purāṇa* was composed, we find that the importance of seasons had increased and they are depicted in personified forms. All the six seasons appear in person to pay Siva and Parvati their respect on the occasion of the marriage of the divine couple. The description starts here with the Rains and ends with Summer, extending to 54 verses and presents the *Rtus* as beautiful women.

The intimate relationship between the Sun and the *Rtus* is well reflected in the *Sāmba Purāṇa*, which describes different colours of the sun in the six seasons.

1. “*Paśyem śaradaḥ śatām, jīvem śaradaḥ śatām*, etc.
2. See pages 6 and 7.
3. See page 13.



The Sanskrit literature, *Āurveda* also describes the idea of health and wholesome behaviour as governed by the *Ṛtus*.

The tradition of composing independent *kāvya*s (long poems) on the seasons is unique in the Sanskrit literature. Kalidasa's *Ṛtu-saṁhāra* is foremost in this category. This tradition continued till 1700 A.D. when Vrajaraja Diksita composed his *Saḍarṇu-varṇana*.

In the field of *Saṁskṛit* drama as well, we find seasons' mention. King Harsa's *Ratnāvalī* play opens with *Vasantotsava*.

Bharata, in his *Nāṭya-śāstra*, has described as to how the six *Ṛtus* have to be represented by the *abhinaya* of the characteristic marks, dress, activity and appearance of people or things. This again shows the importance of the theme in common life.

By the time of Rajasekhara the importance of seasons, description had assumed greater prominence and he goes to the extent of suggesting that the poet should deal with *Ṛtus* in their four stages : *Sandhi*, *Śaiśava*, *Praudhi* and *Anuvṛtti*.

Association of *Ṛtus* and music is another important aspect well reflected in the Sanskrit literature. Various *Rāgas* and *Rāginīs* have their set timings and seasons to be played.

In fact, we can say that the *Ṛtu-varṇana* is present in most of the *kāvya*s (long poems), dramas, and prose works of the Sanskrit literature. Their importance, however, differs in each composition. Apart from the fact that Sanskrit poetry saw the one-ness of all things and the synthesis of Nature and human beings, the poets more specifically saw often moral and ethical suggestions in natural phenomenon. The idea that all the seasons are aspects of time, being expressions of the all-comprehensive Supreme-being, also found depiction in the Sanskrit literature.





### III. *Barahmasa in Regional Indian Literature*

There is hardly any human being who can remain unaffected with the changes in the weather conditions. Whether it is Kashmir or Kerala and Bengal or Bombay, changes in the climatic conditions affect every Indian. This is all the more true of those of us who live in villages, in constant touch with the nature. The effect of these changes enhances many fold in the case of those whose sensitiveness has increased because of the separation from their beloved ones. The regional Indian literatures provide us very interesting insights into the mind of the poets who generally reflect the feelings of the common man. We shall try to review the scene in various regional literatures, focussing on the *Bārahmāsā*.

#### 1. *BENGĀLĪ LITERATURE*

To start from the east, the rich Bengālī literature<sup>1</sup> gives us some interesting facts about the origin and development of the *Bārahmāsā*. One of the Bengālī scholar, Shri Siva Prasad Bhattacharya, has published a collection in Bengālī on "*Bhārtīya Sāhitye Bāromāsī*".<sup>2</sup> The Bengālī *Bāromāsī* literature can be classified into two broad categories : (i) folk poetry and (ii) poetry as part of classical literature. While some scholars believe that it was *Sanskrit* poetry of Kalidasa and other poets which is responsible for the origin of the *Bāromāsī*,<sup>3</sup>

1. I am grateful to Dr. Chhaya Bhattacharya for her help in obtaining material from the Bengali literature.
2. Siva Prasad Bhattacharya, *Bhārtīya Sāhityer Bāromāsī*, Calcutta, 1959.
3. Sukumar Sen, *Bengali Sahitye Itihasa*, Vol. I, 2nd ed., Calcutta, 1948, p. 66.



some others ascribe its origin to folk poetry.<sup>1</sup> According to the latter view, since the Bengālī *Bāromāsī* usually starts with *Agrahāyana*, the month of new rice, it supports the *Bāromāsī*'s folk origin. We agree to this latter view, i.e. that the *Bāromāsī* poetry originated in the villages to give vent to the feelings of separation (or rarely of union) and became so popular that even the classical Bengālī literature assimilated this medium into its folds.

The folk literature of Bengālī *Bāromāsī* can be further sub-divided into : (i) the farmer's *Bāromāsī*; (ii) the religious *Bāromāsī* and (iii) the love *Bāromāsī* or description of separation (and union) during changing seasons. In classical literature, on the other hand, the *Bāromāsī* is found to be a part of the *kāvya* (ballads), most of them connected with the religious subjects—such as *Manasā-Maṅgal*, *Chandī-Maṅgal* and *Sri Krishna kīrtan* of Chandidasa to mention a few. In the last named it is Radha's *Chatur-māsī* (four months) only<sup>2</sup>, while in the first-named it is *Chhayamāsī* (six-months). But the mode of expression is the same as *Bāromāsī*. In the classical *Bāromāsī* there is greater emphasis on the human element, that is, mostly in depicting sorrows of the deserted women. Whereas in the folk-*Bāromāsī* the change in the nature and as a consequence changes brought in the routine of farmers and other villagers, as seen by them, are given the prime importance. However, folk-*Bāromāsī* also sings of separation.

It is interesting to note here that although the Bengālī year starts with *Baisakh*, there is no hard and fast rule that the *Bāromāsī* should also do so. It fact it has been observed that the Bengālī *Bāromāsī* usually starts with *Agrahāyana* and ends with *Kārtika*. There are some variations also. Each month has its own characteristics. Sometimes the poetry mentions the festival falling during the month, i.e. *phāgu khele rājā* (the king is playing colour) or agricultural happenings, such as '*khetē pakā dhān* (the paddy is ripe in the fields). In the classical *Bāromāsī*, poet after poet go on repeating the same similies, but not so in the folk-poetry. Quite often they come up with new associations with months, obviously deriving inspirations from the nature. What is interesting to note is that the songs retained their elasticity and ability to be changed and reshaped even when used in the classical literature and that practically no older *Bāromāsī*, respresented in the epic poetry, is a real song of separation as *Bāromāsī* is used in to-day's current sense of the word.

1. Dusan Zbavitel, 'The development of *Bāromāsī* in the Bengali literature', *Archiv Orientalni*, 29, Praha, 1961, pp. 582-612.
2. The *Chaturmāsī* or *Chaumāsā*, always means the four months of the rainy season, when the life becomes difficult because of the constant rains and the pangs of separated lovers increase many folds.



## 2. BIHĀRĪ LITERATURE

Bihar has three main dialects : (i) *Maithili*, (ii) *Māgadhī* and (iii) *Bhojpurī* and all these dialects seem to have *Bārahmāsā* form of poetry.<sup>1</sup> However, it is the women-folk of the region among whom this form of poetry is very dear, as their men-folk are mostly away for the major part of the year to earn bread. No wonder most of these songs usually describe the woes of the separated ladies of all castes.<sup>2</sup> Each verse is devoted to a Hindi month and usually in the last month her patience is rewarded by the return of her husband. It is interesting to note that in some instances it is her son who takes the place of her husband. There is no particular order in which these songs mention the month. In certain songs the first month is *Āsāḍa*, while in others it is *Chaitra* or *Kārtik* and still in other it is *Śrāvaṇa māsa*.

In Bihārī literature, however, an interesting development is noticed, *i.e.*, that is to introduce story element. Radha's and Krishna's or Rama's and Kaushilya's names are added, depending upon the situation. When it is a lover and beloved story Radha and Krishna, in most of the cases, become hero and heroine.<sup>3</sup> On the other hand when it is mother and son, it is Ram and Kaushilya who are referred to in the poem.<sup>4</sup> This fact on the one hand show the highly religious bent of mind of the simple-minded Bihārī people and on the other hand produces a *Bārahmāsā* which is a mixture of religious and love *Bārahmāsā*. It is, however, interesting to note that erotic element is rarely seen in these songs.

Another feature of these Bihārī songs is their being ascribed to Sūrdāsa and Tulsidāsa, which is obviously not true. The association of these two poets with Krishna and Ram *kāvya* (poetry) has been so strongly established that perhaps their names were added later to give extra weightage to those folk songs. Actually they were composed by other poets.

Yet another feature of these songs is their emphasis on separation aspect of the love, conveniently avoiding any element of eroticism. Among these folk songs, those of rainy season seems to be more popular. The reason may lie in the fact that during the four months of rainy season (*Chaumāsā*) people

1. G.A. Grierson, 'Some Bihari folk-songs', *Journal of the Royal Asiatic Society*, Vol. 16, London, 1884, p. 197; (ii) W.G. Archer, 'Seasonal songs of Patna District', *Man in India*, vol. XXII, No. 4, Dec. 1942, pp. 233-237.
2. W.G. Archer, *Ibid.*, p. 233.
3. "Ālī re ! bin Shyāmsunder mai nā jībon re" or "Jehi din chhāndī gayale Benī Madho, tehi din āgi lagī tana me."
4. Kaushilya is blaming Kekai for sending her son away to the forest : "Paṭhai tum nāri bairini ban bālaka morā; and "Chaita Ajodhyā janamale Rām....."



often gather together and sing them, as it is difficult to go out-door because of heavy rains. In these songs the husband is often equated with the 'cloud' which is ill-famed for its drifting instability.<sup>1</sup> It is the waywardness of the cloud which haunts a woman in the rainy season and that is why she says: "*All my friends sleep with their husbands, but my own husband, is a cloud in another land.*"<sup>2</sup>

### 3. PUNJĀBĪ LITERATURE

The sacred book of the Sikhs, *Guru Grantha Sāhib*, which was supposed to have been compiled from 1469 to 1538 A.D., contains poems on the twelve months, called '*Bārāmaha*'.<sup>3</sup> The very fact that *Bārahmāsā* poems find place in a sacred book shows the importance of the medium, and the hold of such poems on masses. However, here the medium has been used for highlighting the separation and union with God or Hari, as he is addressed. In fact this popular medium seems to have been successfully used by the poet to exhort people about God. He says: "*How shall a woman separated from her love get peace in the month of Vaisākha? Yea, she, who forgets her life-mate and Master and deludes himself in Māyā*". The poet further says: "*Asārḥ is hot for him with whom God is not*", and "*Blooms sure the woman in Srāvaṇa who clings to the lotus-feet of the Lord.*"

Like all other northern Indian states, here also the year starts with *Chaitra* and ends with *Phālguna*.

*Bārahmāsā* is found in other Punjābī poetic compositions too. In Fazal Shah's *Heer* (c. 1867 A.D.) we find *Bārahmāsā* on the pattern of the Hindi compositions.<sup>4</sup> Thereafter, Bhagwan Singh, Kishan Singh, Ārif, Kālidasa, etc. also followed suit.

A special feature of the Punjābī literature is *Athavārā* (composition of songs about eight months only). Bullashah's *Athavārā* became very famous.

### 4. RĀJASTHĀNĪ LITERATURE

Rajasthan, where the climatic conditions are extreme, has preserved extensive description of nature in its poetry. Whereas it is scorching hot in the day, the

1. The separated heroine complains: "*You are like a cloud, that wanders in the sky. If you really loved me, you would sleep close beside my heart.*"
2. W.G. Archer, *op. cit.*, p. 233.
3. Gopal Singh (tr.), *Sri Guru Grantha Sahib*, Delhi, 1964, pp. 124-127.
4. Om Prakash, *Madhyakālīn Hindi aur Punjabi Premkāvyā*, Delhi, 1971, pp. 142-143.



nights are much cooler. Besides, the rainfall is almost nominal. No wonder the rainy season got the prime importance in all such Rājasthānī descriptions.

*Prithvirāja Rāso*, one of the oldest compositions in Rajasthani dialect, contains *Bārahmāsā*. When Prithviraja is told by the Nata about Shashibrata, he becomes impatient to meet her in the rainy season.<sup>1</sup> On another occasion Prithviraj wants to attend the *yajña* at King Jaychandra's place to wed Saṁyogitā and goes to his other queens to bid farewell. But each of the queen describes different months and woes it carries and requests him not to leave.<sup>2</sup> Another *Rāso*, *Bisaldeo Rāso*, is also having *Bārahmāsā*. It is a song of separation of queen Rajmati.<sup>3</sup>

*Dholā-Mārū Rā Dohā*,<sup>4</sup> which is one of the most popular *kāvya* in Rajasthan, contains elaborate descriptions of *Varṣā* (rainy season), *Griṣma* (summer) and *Sīta ṛtu* (winter). The rainy season, which is most elaborate, has been described as provocative season for the separated lovers.

*Beli Krisan Rukmaṇī rī*,<sup>5</sup> which was composed in Dingala dialect by Maharaja Prithviraja of Bikaner—a courtier of Akbar the Great's court, has elaborately described the seasons. But here the seasons have been primarily used as back drop in describing the dalliance of Lord Krishna and his wife Rukumini. Like all other Rajasthani *kāvyas*, here also *Varṣā* (rainy season) gets the major share. The point to note here is, however, the fact that it is union aspect which is given importance and not separation as in other compositions.

*Sabhā-Śṛṅgāra*<sup>6</sup> is another Rajasthani collection of poems, compiled and edited by Sri Agarchanda Nahta, which has graphic descriptions of the seasons.

*Mādhavānala-Kāmakandalā*,<sup>7</sup> composed by Ganapati in Saṁvat 1574, too, has *Bārahmāsās*. In fact it has three *Bārahmāsās*. While the two describing elaborately the separation of Madhava and Kama-Kandala occur in chapter 6 and 7, the third describing their union finds place in the 8th chapter. All these start with *Phālguna* month, which is usually the last month in the northern tradition. Could this be because of the *Phālgū* tradition of the neighbouring region of Gujarat?

1. Kiran Kumari Gupta, *Hindi Kāvya men Prakṛati Varṇan*, Prayāga, vs. 2006, p. 89.

2. Siva Prasad Singh, *Vidyapati*, Varanasi, 1957, p. 168.

3. K.K. Gupta, *above cited*, pp. 83-84.

4. Shambhunath Singh (Ed.), *Dholā Mārū rā Dohā*, Gwalior, 1965.

5. Thakur Ram Singh and Pandit Surya Karan Parikh (Ed.), *Beli Krishan Rukmaṇī Rī*, Prayag, 1931.

6. Agarchanda Nāhata, *Sabha Śṛṅgāra*, Kashi, V.S. 2019.

7. M.R. Majumdar (Ed.), *Mādhavānala Kāmakandalā Prabandha*, Baroda, 1942.



Rajasthan has preserved a rich tradition of folk-poetry in its *Dingala* literature which includes *Bārahmāsā* also. Such poetry has an unsophisticated directness which is quite moving. Here are some examples :

“*Jīwan ne saha tarasiyā, banjaḍa jhanjada bādha,*  
*Baraso bholi bādali, āyo āja Asāḍha,*”<sup>1</sup>

It says that the heroine has been thirsty, unfulfilled throughout the life and bushes (of memories) have overgrown allaround her. “O cloud, why don’t you rain, now that *Āsāḍha* month has come,” says the heroine.

Rain forms main part in the folk-poetry also. Yet another couplet says :

“*Sāvana āyo sāyabā, pangā bilumgi gāra*  
*Birah bilumgi beladī, nara bilumgi nāra.*”<sup>2</sup>

No account of Rajasthani literature can be completed without the mention of the great poetess *Mīrābāī*. Her *Bārahmāsā*, a song of eternal separation, starts with *Jyeṣṭha* and ends with *Baisakh*. All the twelve months pass without meeting her beloved, God Krishna, and in the end she says :

“*Kāga uḍāvata din gayā*  
*būjhū pandita joshi ho |*  
*Mīrā birhiṇi vyākulī*  
*darsaṇa kaba hogī, ho ||*”<sup>3</sup>

Poetess Mira is asking Lord Krishna as to when will he be pleased to show himself to her ? She spent the day asking the crow to fly away and showing her horoscope to *Pandita* and astrologer and asking them if Krishna will ever come back ?

Here it will be worthwhile to mention the tradition of Nathdwara temple hangings which depict various seasons as well as days. Rainy and Spring seasons are, however, their favourites. *Śarad Pūrṇimā*, i.e., full moon day of the winter’s beginning, also found depiction in these hangings.<sup>4</sup>

1. Personal correspondence with Sri Surjansingh Shekāvāt, Kharavāgarh, P.O. Kharavā, Distt. Ajmer, letter dated 8.5.77.
2. *Ibid.*
3. “*Kāga uḍāvata din gayā*”, means ‘the whole day was spent asking the crow to fly away’. Indians of the north plains believe that if crow flies away, the beloved comes back. Many paintings also depict this theme, see : M.S. Randhawa, *Kangra Paintings on Love*, New Delhi, 1962, colour plate XIV.
4. Robert Skelton, *Rājasthānī temple hangings of the Krishna cult*, New York, 1973.



## 5. GUJARĀTĪ LITERATURE

The Gujarātī literature has one of the richest tradition of *Bārahmāsā* poems in the form of *Phāgū kāvyas*. *Phāgus* are poems inspired by *Phālguna* month,<sup>1</sup> and are quite lengthy, primarily describing *Vasanta*<sup>2</sup> or Spring-season and are erotic in nature (*Śrangāra rasa*). The *phāgus* are light in tone and amorous in nature and describe the union or separation of heroes and heroines at great length. However, in the end usually the hero gets himself converted to the Jain religion. These poems have a melody which can be easily sung in accompaniment with light music and dance, even by uneducated village-folk. The number of Jain *phāgus* poems is much larger than non-Jain *phāgus*. However, among the non-Jain *phāgus*, the foremost and best is *Vasanta Vilāsa*, a dated (A.D. 1451) and illustrated copy of which is now available in the Freer Gallery of Art, Washington D.C.<sup>3</sup>

The Gujarātī literature has some *ṣaḍaṣṭuvarṇan* poems, too. One such poem was composed as late as 18th century by poetess Indravati and another by poet Dayaram in the 19th century entitled *Ṣaḍaṣṭuvihāravarṇan*.<sup>4</sup>

Besides *phāgus* and *Ṣaḍaṣṭuvarṇan*, the Gujarātī literature also has some poems describing the twelve months. Sri Vinayachandra Suri composed *Nemināth Chatuspadikā* in 1244 A.D. in which more than one Jain *Bārahmāsās* are referred.<sup>5</sup>

*Bārahmāsās* on non-Jain subjects, such as Radha-Krishna, Sita-Ram, etc., describing union and separation of hero-heroines are also found in the Gujarātī literature. Even in the modern times poets, such as Narmada Shankar, and Dalpatram, have composed *Bārahmāsās*, but by and by this form of poetry lost its earlier popularity.

The earliest Gujarātī poem, dealing with this theme, is Palhana's *Nemi Bārahmāsā* datable to about *saṃvat* 1289.<sup>6</sup> The theme of Neminath's conversion to Jainism after seeing herd of cattle being taken to butcher's house for

1. In Sanskrit the term *phālgū* means 'light' also; see : Madhusudhan Chimanlal Modi, *Basant Vilāsa Phāgu*, Jodhpur, 1960, p. 9.

2. The only exception is *Siri Thūlbhadda Phāgu* which describes rainy season and not the usual spring.

3. W. Norman Brown, *The Vasanta Vilāsa*, New Haven, 1962.

4. Jayantakrishna Harikrishna Dave, *Gujarātī Sāhitya Kā Itihāsa*, Lucknow, 1963, p. 27.

5. *Ibid.*, p. 27.

6. Sivalal Jesalpura, *Bārahmāsā Saṃgraha*, Part I, Ahmedabad, 1974, pp. 1 and 23-24.



his marriage feast is well known. It starts with *Srāvaṇa māsa* and ends with *Āsāḍha*. Vinayachandra Suri's *Neminath-chatuspadikā*, composed around *saṁvat* 1343, also starts and ends likewise.<sup>1</sup> It describes the *virah varṇan* (separation-pangs) of Rani Rajamati. Yet another *Bārahmāsā* is Hiranand Suri's *Sthūlibhadra Bārahmāsā* composed around *saṁvat* 1484.<sup>2</sup>

The story is about Sthūlibhadra, son of Sakatāla (the famous minister of Maharaja Nand), who fell in love with court-dancer Kośyā and lived in her house itself for 12 years. In the meantime his father passed away and he was unfortunate not to have been able to attend his last rites. In remorse he gave up worldly pleasures and became a Jain monk. Later on to test himself he passed *chāturmāsa* in that very beloved dancer's house. This *Bārahmāsā* deals with the *virah-vyathā* of Kośyā, the dancer.

The popularity of Neminath's story in Gujarat is apparent from the fact that *Neminātha-Bārahmāsā* outnumber all other themes. In one collection of 29 *Bārahmāsās*, 25 are on Neminath theme alone<sup>3</sup>. The theme is quite popular for artists also and we often find its depiction in Jaina Art.<sup>4</sup>

Yet another *phāgu* is *Jambooswāmī Phāgu*, which was composed around *saṁvat* 1430 by an unknown poet.<sup>5</sup> It is a story of one Jambooswāmī, son of a rich merchant Rīṣabhadatta, who was betrothed to eight girls. In the meanwhile he listened to the preachings of Sudharma Swami Gaṇadhara and developed aversion to worldly pleasures. Although he was married to all the eight girls but ultimately he got himself converted to Jain religion along with his eight wives. This *phāgu* deals with *Vasanta R̥tu* in great details.

The most famous *phāgu* is *Vasanta Vilāsa*, composed sometimes in between 1400 and 1425 A.D. But unlike all other Gujarātī *phāgus*, it is a non-jain *phāgu* and deals elaborately with *Vasanta R̥tu* and pleasures that go along with it. It ends with the union of lover and beloved and describes the scenes elaborately. Once again this is something which is missing in other Jain *phāgus*. The illustrated version, now in the Freer Gallery at Washington D.C.<sup>6</sup>, has depicted all such scenes with delight, some of which are erotic.

1. S. Jesalpura, *op. cit.*, pp. 2-3 and 28-31.

2. *Ibid.*, pp. 3-4 and 32-39.

3. *Ibid.*

4. V.P. Dwivedi, 'Wood Carvings' in A.Ghosh edited, *Jaina Art and Architecture*, Vol. III, New Delhi, 1975, p. 438.

5. Jayantakrishna Harikrishna Dave, *op. cit.*, p. 46.

6. W. Norman Brown, *op. cit.*



Besides *Vasanta Vilāsa*, there are very few non-Jain *phāgu*s. These are *Nārāyana phāgu*, composed by an unknown poet in *saṃvat* 1445;<sup>1</sup> *Harvilāsa phāgu* of 16th century;<sup>2</sup> another *Vasanta Vilāsa* by Soni Ram, a 17th century poet<sup>3</sup> and *Bhrāmer geet phāgu*, composed by Chaturbhuja, etc.<sup>4</sup>

As Gujarat is full of manuscripts, preserved in its *Jain Bhāndārs*, it is quite likely that many more *phāgu*s and other such compositions are still lying buried unpublished.

It is interesting to note that the Jain *phāgu*s, though they deal with *Vasanta* and other *ṛtus*, do not strictly fall in the category of *Bārahmāsā*, as the term is understood today. They are primarily religious *phāgu*s.

Another interesting feature is the fact that some of them starts with *Śrāvāṇa māsa* (rainy season). This shows that rainy season was a much awaited month in Gujarat, which is otherwise situated in hot zone. Perhaps it is human nature that the man always craves for the things which are difficult to procure.

#### 6. KANNADA LITERATURE

In Kannada folk literature the year is divided in two seasons only : (i) *Suggi Kāla* (harvest season); (ii) *Maḷe gāla* (rainy season). In fact the harvest season is the summer season. Thus, there is no winter or spring season. There are folk poems about the above mentioned two seasons only.

Besides these the old Kannada literature, mentions *Saḍarṭu* which form part of classic *kāvya*s. Works like *Sūkti Sudharnava* by Mallikārjuna (c. 12th century A.D.); *Kāvya Sāram* by Malla kavi (c. 15th-16th century A.D.) and *Kāvya Sāra* by Abhinava Vadi Vidyānanda (c. 16th century A.D.) have *Saḍarṭu Varṇan*.<sup>5</sup> These are in the same tradition as in the Sanskrit literature. Even when rainy season is described, it is more in descriptive form rather than concerned with its effect on mortal beings. For example :

*Moḷaguva Megha Nīḍuṛi Paḷancuva Mincu Nubhakke Dhūliyam |*  
*Baḷasuva ghaḷi cūṇiya Bidirvani Perceva Sāge Shokamam |*  
*Taḷeva Marāḷa Mandamatiyeyduva kogile Rāga deḷae yo! |*  
*Muḷuguva Jāreyar Kuṇiye Kāresedattu Nava Pradesha do! ||*

1. J.H. Dave, *op. cit.* p. 49.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*

5. Sri Devara Konda Reddy, Curator, Kannada Sahitya Parishad, Bangalore, who has kindly helped me with this information, has further informed me of a mss. of *Bārahmāsā*, composed by a 16th century poet Kalhana Linganna.



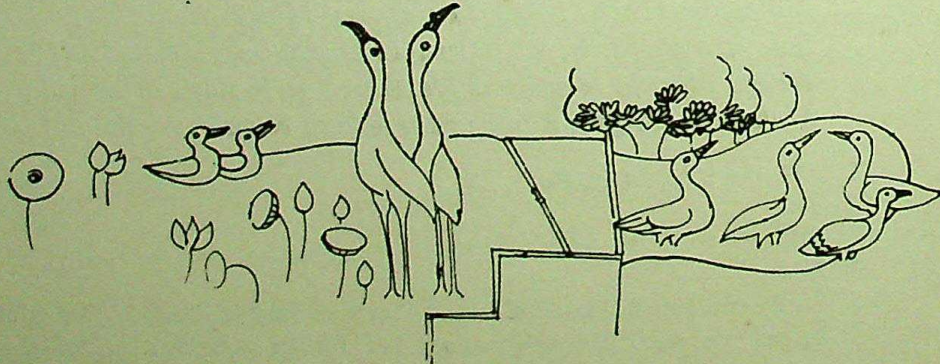
Thundering clouds, high bright lightening and wind blowing dust around (upto sky). Scattered rain drops, happy peacocks (giving cry of joy), mourning swan, dull minded *kokila* and prostitute are now dancing with increasing love, seeing this the rainy clouds flourish.<sup>1</sup>

Lack of *Bārahmāsā* literature points out towards the fact that there are less seasonal variations in Kannada region, or for that matter in the whole of South India. No wonder the theme did not find much favour with Kannada poets.

### *Epilogue*

This limited survey of regional literatures is by no means complete. But that was not our intention. We wanted to show that human sentiments react in the same manner in the given circumstances and that the songs of separation (*viraha*) have universal appeal. The *Bārahmāsā* songs, primarily showing *viraha*, are no doubt popular in every region of India in some form or the other.

1. Translation courtesy Sri Devara Konda Reddy, Curator, Kannada Sahitya Parishad, Bangalore.







#### IV. Barahmasa in Hindi Literature

Like all other literatures of the regional Indian languages, Hindi also has a rich tradition of *Bārahmāsā* and *Ṣaḍartu-varṇana*. All its dialects—*Brjabhāṣā*, *Avadhi*, *Kannaujī* and *Kharī Boli*, are full of the *Bārahmāsā* songs, either as part of the *kāvya*s or independently. The *Apabhraṃśa*, which is the precursor of Hindi its development, has left behind a rich tradition of season's description in its scattered literature. Rahul Sankratyayan has compiled these in his collection called '*Hindi-Kāvya-Dhārā*',<sup>1</sup> the oldest of which goes to the 8th century :

"*Paithu Basanta-rāu āṇande*  
*Koyil kalayalu maṅgala-sadde*  
*Ali-mihūṇehi vaṇḍiṇehi paḍantehi*  
*Varahiṇa vāvaṇehi ṇanchchantehi.*"

The poet has described of Koyal speaking in *Vasanta* and *virahiṇī*'s pangs of separation.

Another *Apabhraṃśa* poet Puspadanta of 10th century A.D. has thus described the Rainy season :

"*Maya-ulu tasai rasai varasai ghaṇu*  
*Pīyalu sāmālu vīrsai surdhaṇu*".<sup>2</sup>

1. Rahul Sankratyayan, '*Prastāvanā*' in *Brajabhāṣā-Sāhitya Kā Rtu-Saundarya* (Ed. Prabhu Dayal Mital), Mathura, Saṁvat 2007, p. kha.
2. *Ibid.*, p. ga. These lines describe the rainy season's heavy raining (*varsai ghaṇu*) and appearing of yellow and blue rain-bow (*surdhaṇu*) in the sky.



Rahul Sankratyayan has mentioned *Apabhraṇṣa* poets Babbar (of 11th century A.D.); Acharya Hemachandra Suri (of 1088-1179 A.D.); and Multan poet Abduarahman (of 11th century A.D.), etc.<sup>1</sup> who described various seasons in glowing terms. But strictly speaking, being the description of seasons these do not fall in the *Bārahmāsā* category. It, however, certainly shows that even in that preliminary stage of the language development, the poets were aware of the effects of the seasons on human heart.

The Hindi seasonal songs can be grouped in the following categories :—

- (i) part of the *kāvyas*, (ii) separate compositions, and (iii) folk-traditions.

There were times when incorporating a *Bārahmāsā* was a must in any *kāvya*. This theme gave the poets an opportunity to describe the pangs of separation or in some cases lucid descriptions of the union of lovers. In fact *Ṣaḍa-ṛtu* was used for describing union (*śamyoga*) and *Bārahmāsā* for separation (*Vīraha* or *Vipralambha*).<sup>2</sup> For example in Jayasi's *Padmāvata*, Padmavati's union with Ratnasena has been described elaborately in *Ṣaḍa-ṛtu varṇana*<sup>3</sup> and Nagamati's *Viraha* has been described in *Bārahmāsā*.<sup>4</sup> Usually the *Ṣaḍa-ṛtu varṇana* started with Summer (*Grīṣma*)<sup>5</sup>, but Jayasi started it with *Vasanta*<sup>6</sup> (Spring). Similarly the *Bārahmāsā* usually started with *Āsāḍa* month<sup>7</sup>, but Kesavadasa's famous *Bārahmāsā* in *Kavi Priyā* started with *Chaitra* and ended with *Phālguna*. Since then this has been the most widely accepted tradition as it is based on the local tradition.

*Prithvirāja Rāso* of Chandavardāi is one of the earliest *Kāvya* of the *Virgāthā Kāla* which has elaborate *Ṛtu varṇana*. When Prithviraja wants to go to Kannauj to attend Samyogita's *svayamvara* and goes to his other queen's quarters to bid farewell, they all narrate the hazards of different *ṛtus* and ask him not to go out, reminding him of the pleasures derived from their union in different *ṛtus*. In another instance we find Prithvirāja's longing for Shashivrata whose beauty has been narrated by a *Nata* (professional acrobat). In the

1. Rahul Sankratyayan, *op. cit.*, pp. ka-gha.
2. Siva Prasad Singh, *Vidyāpati* (Hindi), Varanasi, 1957, p. 144 and p. 170.
3. V.S. Agrawal, *Padmāvata-Malika Muhammad Jāyāsī kṛta Kāvya with Commentary* (Hindi), 2nd Edition, 2018 V.S., pp. 403-412.
4. *Ibid.*, pp. 417-434.
5. *Sandeśa rāsaka*, cf. P.D. Mital, *op. cit.*, pp. kha, gha.
6. V.S. Agrawal, *op. cit.*, p. 403.
7. *Ibid.*, p. 417.



rainy season he longs for her and says,

“*Mor sor chinhu or, ghatā āsāḍha bandhi nabha,  
Bach dādur jhinguran, ratan chātiga rañjata subha.  
Nīlabaran basu matiya, pahir āmbhṛana alaṅkiya,  
Chand badhū sir vyañja, dhare basumati surajjiya.*”<sup>1</sup>

Another *Raso*, known as *Bisaladeva Rāso* of poet Narapati Nalha, has narrated the story of Bisaldeva of Sanbhar and Rajmati of Malwa. Its third *khaṇḍa* described Rajmati’s *virah* when Bisaldeva had gone to Orissa for a year. Here is an example of his *Vasanta varṇana* :

“*Āvyo rājā māsa Basaṇta, gaḍa māhi gūḍi ūchhalī/  
Jai dhana milatī aṅga sambhār, māna-bhaṅga hoto bālaho,  
Īñī parirahatā rāj duvāri*”.<sup>2</sup>

Vidyapati of Mithila also wrote in the same style; such as

*Mor piyā sakhi gel dur desa,  
Jauvan daye gel sāl sanesa,  
Mās āsāḍa unata nava megha,  
Piyā visalesa rahyon nirtheḡha,  
Kaun puruṣa sakhi kaun so desa,  
Karab māya tañhā jogini vesa.*<sup>3</sup>

and

*Sakhi he hamara dukhaka nahi oar  
Ē bhar bādar māh bhādar, sunū mandir mora.*<sup>4</sup>

His *Bārahmāsā* started with *Āsāḍa* and ended with *Jyeṣṭha*. He viewed the nature primarily from the separated heroine’s point of view and produced very touching pictures. Vidyapati always wrote making Radha-Krishna as his heroine and hero but the way the *viraha-varṇana* has been described is no different from the common women and men and that is why it is very touching and nearer to the hearts of the people.

By the time of the *Bhaktikāl* (15th-16th century) of the Hindi literature, the *rtus* had become a well-recognised part of the literature. That is why we find

1. Kiran Kumari Gupta, *Hindi Kāvya men Prakṛiti Varṇana* (Hindi), Prayaga, 2006 V.S., p. 88.
2. Ramchandra Shukla, *Hindi Sāhitya kā Itihāsa*, Kashi, Samvat, 2019, p. 41.
3. Shiva Prasad Singh, *op. cit.*, p. 170.
4. *Ibid.*, p. 176.



Chaturbhuj Das, one of the *Aṣṭachhāpa* poets<sup>1</sup>, composed *Khat-ṛtu vārtā* in mixed prose-poetry form on this theme.<sup>2</sup> In this small book the six *ṛtus* have been conceived as six *sakhīs* (companions) of Sri Krishnaji. It is very interesting to note that Chaturbhuj has further divided the six seasons into 12 months, each *Ṛtu* into 2 months. He also mentions 36 *Rāga-Rāginīs* associating six each to six seasons.<sup>3</sup> The poet goes to the extent of associating six musical instruments to each season.<sup>4</sup> Different instruments were to be played at different times of the day and night. The book gives graphic description of each of the *ṛtus*.

Although the book is in prose, in between there are certain poetry-pieces also. For instance, during Krishna's visit to *Vasanti Sakhi's nikunja* (abode), he enjoyed swing and at that time the *sakhīs* sang a *rāga sārāṅga* song composed by Krishnadas, also of *Aṣṭachhāpa* referred to earlier :

“Dol jhūlat hain piyā-piyārī  
Nand-nandan Bṛāṣabhānu dulārī/  
Kamal nain par kesari dārī,  
Abīr gulāl karī andhiyārī”||

The lover and beloved—Nand's son and Bṛāṣabhānu's daughter are enjoying swing. (The Gopis) are throwing *kesar*-made colour on them. They have scattered so much *abīr* and *gulāl* that it has become dark.

Quite a few traditions described in this book continue even today in Mathura-Vrindavan area. For instance, during the Krishna's birth celebrations, enacted every year during the rainy season (*Bhādrāmāsa*), different coloured curtains are used in the temple each day. These are called *ghatās* i.e. *pīlighatā* (yellow clouds), *nīlighatā* (blue-clouds), etc.

Using of different back-drop curtains (*pichhawaīs*) at Nathdvara may quite possible be the continuation of the earlier traditions described in this books.

1. The eight poets who formed *Aṣṭachhāpa* under Gosain Vitthalnatha ji (son of Sri Vallabhacharya, the founder of Puṣṭa mārga) are : 1. Surdas, 2. Kumbhandas, 3. Krishnadas, 4. Chhitaswami, 5. Govindswami, 6. Chaturbhujdas, 7. Paramanandadas and 8. Nandadas. cf. Ramchandra Shukla, *Hindī Sāhitya Kā Itihāsa* (Hindi), Kashi (15th Edition), Saṁvat 2019, p. 159.
2. Dvarikadas Parikh, *Khaṭaṛtu vārtā*, Mathura (3rd Edition), Saṁvat 2025.
3. *Ibid.*, p. 14.
4. *Ibid.*
5. Robert Skelton, *Rajasthani Temple Hangings of the Krishna Cult*, New York, 1973, p. 25.



The real impetus to the *Bārahmāsā* poetry in Hindi came from the Sufi poets of *Bhakti-kāla*. These poets showed the importance of love to realise God. They took up worldly love as a means to meet the Supreme and based their *kāvya*s on already prevalent popular stories describing the falling in love of some prince with some charming princess and his/her undergoing various troubles to meet each other. But the real implication was always the meeting of *ātmā* with *Paramātmā*. Though most of these poets were Muslim-sufis, they were clever enough to choose popular Hindu stories so as to reach to the heart of the public.

Kutuban, the poet of *Miragāvatī*, flourished during the middle part of the sixteenth *saṁvat* and was a court poet of King Husainshah of Jaunpur.<sup>1</sup> *Miragāvatī* is the love-story of the prince of Chandranagar and princess Mṛagāvatī of Kanchanpur. The two meet for a while only and are separated again.

The *Bārahmāsā* of *Miragāvatī* is a song of separation sung by Rupamini, the second wife of the hero.<sup>2</sup> It starts with the month of *Sāvan*, which is a month of rainy season :

“Phuni sāvan āyau hariyarā, puhumi hari birahā jimi jarā,  
Dharanī harakh chīr janū pahirā, birahā seja hamahi dukha gahirā,  
Nisi dūbhara mohi piya binu lāgai, tapai naina bhai jiv bhāgai  
Jiv hindola bho taruninha kerā, biraha jhulāia diye mahi gherā,  
Jalahara jagata rahā bhar pūrī, dūlabha maron āsa pai jhūrī,  
Pāvas kāla berasa piya, hon tarunī kala suddha,  
Sāraṅga sikhanda sabad suni, khana jo marahin mudha.”<sup>3</sup>

The language of this *kāvya* is *Avadhī*, a local dialect of Hindi prevalent in Lucknow and old Oudh region and is full of words of *Prākṛata*, *Apabhraṁśa* and *Piṅgala*, etc. The *Bārahmāsā* ends with the month of *Āṣāḍha*.

There are several noticeable features of Kutuban's *Bārahmāsā* : (i) it begins with *Sāvanamāsa* and not with the normal *Chaitra*; (ii) it is a song of separation narrating the hazards which each month brings for the lady in separation; and (iii) the *Bārahmāsā* is sung by the second heroine and not by the heroine, as is the usual case.

1. Ramchandra Shukla, *Hindī Sāhitya Kā Itihāsa*, Kashi, 1019 V.S, p. 94.

2. Sivagopala Mishra (Ed.), *Kutuban kṛta Mṛgāvatī*, Hindi Sahitya Sammelan, Prayaga, *Śaka Saṁvata*, 1885, p. 53.

3. *Ibid.*, p. 165.



Mulla Daud's *Chandāyana* or *Lorak Chandā* is said to be the oldest of these Sufi *kāvya*s and was composed around 1379 A.D.<sup>1</sup> It is also known as *Lorikāyan*<sup>2</sup> and is still sung as a popular ballad in the eastern part of the Uttar Pradesh and Western Bihar by the *Ahīrs*. That the story has been popular earlier also is well attested by Badaoni's writings on it. He says : "The book *Chandāyan* which is a *Masnavi* in the Hindi language and described the love of Lorik and Chand, the lover and beloved, and which is indeed extremely inspiring, was composed in his (Juna Shah's) name by Mulla Daud × × × × × × it was comparable to the interpretations of some of the *Āyats* (passages) of the *Quran* and the sweet songs of Hind."<sup>3</sup> No wonder the Sūfi poet Mulla Daud chose the theme for his *kāvya*.

The *Bārahmāsā* of the book describes the pangs of Maina. This starts with *Sāvan*, i.e. the rainy season. She is requesting Sirjan to take her message to Lorik and request him to come back before it is too late. Describing the *Kvār* she says :

"*Chaḍā kvār Agust*<sup>4</sup> *chitāvā, nīr ghate pai kanta na āvā,*  
*phūle kāṇsa hānsa sir chhāye, sārasa kurlahi khidarija āye,*  
*Chiravā pār na apurab pārī, ati rasi bhai nāh piyārī,*  
*Nava ṛtu lāga pitarpakha hoi, rāi rāk ghar sījh rasoī.*  
*Mah piu bin nita parai amāsū, saṅga na sāthī bhugīta na garāsū*  
*bār ān turī palān, Lor jānahu ghar āyahu*  
*rahā chintahi dhar bicha, Sirjan bhala din lāyahu*<sup>5</sup>.

Mulla Daud's descriptions are based on close observations of the countryside, such as "*phūle kāṇsa hānsa sir chhāye*"; "*Kātik nirmala rain suhāī*"; "*ghar ghar saur supetī sājanhī*"; "*tum binu pāta aisa hon bhai*", etc. and set trend for the poets who followed him.

Among Sufi poets Malik Muhammad Jayasi is most famous for his *kāvya Padmāvata*, which was composed in the early 16th century and completed during king Shershah Suri's regime.<sup>6</sup> The story, a mixture of historical events and poet's imagination, states that Padmavati, the daughter of king of Singhal *dvīpa*, had matchless beauty. She had a parrot who could talk to human

1. Vishvanath Prasad, *Chandāyana*, Agra, 1962.

2. Rai Krishnadasa, 'An illustrated Avadhi mss. of Laur-Chanda in the Bharat Kala Bhavan', *Lalit Kala*, 1956, Nos. 1-2, p. 68.

3. *Ibid.*, p. 69.

4. *Agust* is one of the *nakshatra* or star.

5. Charlotte Vandeville, *Bārahmāsā*, Pondichery, 1965, pp. 39-41

6. Ramchandra Shukla, *op. cit.*, p. 99.



beings. Once he flew away and reached Chittor. There he narrated Padmavati's beauty to King Ratansen, who immediately fell in love and leaving his queen Nagamati at home, set out for the Singhal *dvīpa* to meet Padmavati. After many hurdles the two met, got married and returned to Chittor. But as the fate will have it, the Muslim king Alauddin also wanted to court Padmavati and King Ratansen had to face many difficulties because of Padmavati's beauty. Yet another king, Devpal of Kumbhalner sent messenger for Padmavati; another battle ensued and Ratansen was killed. Both Padmavati and Nagamati burnt themselves on king's funeral pyre.

*Rtu* description comes thrice in *Padmāvata*. First of all the *kāvya* provides us with graphic description of *Vasant Rtu*. Padmavati celebrates the *utsava* in the garden, goes to temple, dances, plays holi, etc. The season is called "*Rturāja*"<sup>1</sup> and the whole vegetable-world decks itself like a lady, '*palāsha*' flowers providing *sendūr* or vermillion.<sup>2</sup> This description is quite elaborate and the poet finds echoes of *Vasanta* in Padmavati's companions as well.

The tradition of describing the six-seasons (*Ṣaḍa-ṛtus*) as that of union and the twelve months that of separation is maintained by Jayasi also. In *Padmāvata* the six seasons describe elaborately the union of Ratansen with Padmavati. It starts with *Vasanta ṛtu* and the poet says that "*jehi ghar kantā ṛtu bhali āu vasantā nitu*" (if the beloved is at home, it is always Vasanta in that home). During the summer the lovers partake pomegranate, grapes and mangos and enjoy each others company.<sup>3</sup> In the same way the poet describes the charm of *Pāvāsa* (rains); *Sarad* and *Śīśira* (winter) and *Hemanta* (autumn).

However, it is the Nagamati's *virah-varṇan* (separation of queen Nagamati of Ratansen) where Jayasi has shown his excellence. It is interesting to note that how the poet introduces the same elements of nature, which were pleasant to Padmavati in her union with king Ratansen, in different context. Queen Nagamati finds those very elements unpleasant which Padmavati had found pleasant in her husband's company.

The *Bārahmāsā* starts with *Āṣāḍa*. For Nagamati the clouds have gathered in the sky and as if in preparation of fighting, they are thundering.<sup>4</sup> Again describing the *Kārtika* she says that the clean moon-light is pleasant to all but still I am burning because of separation.<sup>5</sup> Similarly the winter also becomes

1. V.S. Agrawal (Ed.), *Padmāvata*, Chirgaon, 2018 V.S. (2nd edition), p. 208.

2. "*Naval singāra banāphati kīnhā, sīsa parāsanha sendura dīnhā.*"

3. "*Dāriya dākha lehi rasa bersanhi āva sahāra. Haṛiyara tana suvatā kar jo asa chākhan-hāra.*" V.S. Agrawal, *op. cit.*, p. 406.

4. "*Chadā Āṣāḍa gagan ghan gājā, sājā biraha dunda dal bājā.*"

5. "*Kārtika sarad chanda ujīyārī, jaga sītāl hon birahon jāri.*"



unbearable in the absence of Ratansena,<sup>1</sup> Jayasi has really excelled in establishing rapport with the nature. Nagamati says that her body has yellowed like a leaf in the months of *Phālguna* and the wind of separation can make it fall any day<sup>2</sup>. The *Bārahmāsā* ends with the description of *Jetha* month's difficulties. In the end Jayasi has summed up the feelings of Nagamati in a separate stanza :

*“Roi gavāeu bārahmāsā, sahasa sahasa dukh ek ek sāṁsā,  
Til til baris baris baru jāi, pahar pahar jug jug na sirāi,  
So na āu piya rūp murārī, jāson pāva sohāg so nārī,  
Sāñjha bhaye jhuri jhuri pañth herā, kaunu so gharī karai piu pherā.”*

For her every breathing brings hundreds of miseries. Even a moment is like a year. She is awaiting his (Ratansena's) arrival every evening. It is only on his arrival that she can think herself a really married women. “When will that moment come, when he will arrive at my door?” She keeps asking. Earlier while describing the *Āṣāḍa* month, Jayasi has superbly summed up the whole thing by saying :

*“Jiñha ghar kantā te sukhi, tiñh gārau tiñh garva.  
Kanta piyārā bāhire, hum sukha bhūlā sarva.”*

Blessed are they, whose husbands are with them, they are proud and they are happy. But if the husband is away, there is nothing but misery around.

Yet another similar *kāvya*, *Madhumālātī*, was written by poet Manjhan. It is larger than *Miragāvatī* and its scope is also larger. Besides hero and heroine, the poet has also woven the story of side-hero and heroine. He, too, has talked of *viraha* (separation) :

*“Biraha-avadhi avagāh apārā, koti māñhi ek parai ta pārā,  
Biraha ki jagata abirathā jāhī, biraha rūpa yaha sṛaṣṭi sabāhī,  
Nain biraha-añjana jin sārā, biraha rūpa darpana saṁsārā,  
Koti māñhi birlā jaga koī, jāhi sarīr viraha-dukha hoī ||”<sup>3</sup>*

The above lines gives gist of *Sūfi* philosophy. The poet says that if one is suffering from separation (obviously of God), his heart becomes sensitive like a mirror, in which (God's) many reflections can be seen. He/she finds that his/her whole world is manifestation of his own suffering.

1. “Pūsa jāḍa thar thar tan kāñpā, surja jaḍāi Lanka disi tāpā.”

2. “Tana jasa piyar pāta bhā morā, birah na rahai pavan hoi jhorā.”

3. Ramchandra Shukla, *op. cit.*, p. 97.



Usman was another Sūfī poet who composed *Chitrāvalī*, a *kāvya* similar in treatment to that of *Padmāvata*. This is the story of Rajkumar Sujan of Nepal and princess Chitravali of Rupanagar. In this book, too, *virah varṇana* has found expression under *Ṣaḍartu-varṇana*. Describing *Vasanta-Rtu*, the poet says :

*Rtu Basaṇta nautan bana phūlā, jañh tañh bhaunra kusum raṅga bhūlā.  
 Āhi kahāñ so bhañvara hamārā, jehi binu basata basaṇta ujārā.  
 Rāta barana puni dekhi na jāi, mānañhu dayā dahūñ disi lāi.  
 Ratipati durada ṛtupati balī, kānan-deh āi dalmalī.<sup>1</sup>||*

Kasimshah, Nurmuhammad, etc. were other Sūfī poets who wrote similar *kāvyas*. These Sūfī poets must be credited with popularising the *Bārahmāsā* medium as part of *kāvyas*. They made it a vehicle to convey the teachings of Sufism and in the process gave it a sound base. Earlier it was more of a folk poetry theme and no wonder we do not have record of early *Bārahmāsās*.

Besides the Sūfī poets other poets of the *Bhaktikāl* also wrote *Bārahmāsās*. *Saneha-Rāsaya* of Abdul Rahman (c. 1067 V.S.) describes the pangs of a separated lady through various *ṛtus*.<sup>2</sup>

Another poet Gulal Sahib, who subscribed to the views of poet Kabir, also composed poems on *Bārahmāsa* and *Hindola*. His *Holi* and *Vasanta* are famous for their divinely longing and interpretations.<sup>3</sup>

Poet Narahari, who was contemporary of Akbar the Great,<sup>4</sup> also composed a *Bārahmāsā*, which is based on love for God. It starts with *Āṣāḍa*.

*Āvanhi pathik pekhi ghana āgam rāga malār suṇāta mana bāḍa,  
 Adrā nṛapati pūjā gr̥ha sañchita japita prema paraspar gāḍa.  
 Narahari bunda bindu vinod vasudhar hari binu sakhi virahānal dāḍha.  
 Pathu jovañhi jiya jāti jītahi tita saba kaha milanu Avadha Āṣāḍa.<sup>5</sup>*

The poem ends with *Jyēṣṭha* month.

1. Ramchandra Shukla, *op. cit.*, pp. 108-109.
2. Ramkumar Varma, *Hindī Sāhitya kā Ālochanātmaka Itihāsa* (Hindi), Allahabad, 1964, p. 123 and Rahul Sankratyāyana's Foreword in *Brājabhāṣā Sāhitya Kā Rtu-Saundarya* (Hindi) Mathura, V.S. 2018, pp. kha & gha.
3. Ramkumar Varma, *op. cit.*, pp. 283-89.
4. Saryu Prasad Agrawal, *Akbarī Darbār ke Hindī Kavi* (Hindi), Lucknow, 2007 V.S.
5. *Ibid.*, p. 317.



Tulsidas and Surdas, the two most famous poets of the *Bhaktikal* of Hindi, did not write the *Bārahmāsā* in the formal sense of the poetry but they mentioned *ṛtus* frequently. Specially Tulsidas's descriptions of *Śarada* and *Varṣā ṛtus* are famous. He has made use of the nature for teaching some lesson or the other. But at the same time it is a fact that these descriptions do not follow the *Bārahmāsā* medium :

*"Harita bhūmi tṛṇa saṅkula samujhi parahi nahi pañtha.  
Jimi pākhandā vivād te, gupta hoñhi sada grañtha."*<sup>1</sup>

At another place describing the *Śarada Ṛtu* he says:

*"Varṣā vigata śarada ṛtu āyī, Lachhaman dekhahu param suhāī,  
phūle kāṇsa sakala mahi chhāī, janū harakhā kṛta pragata budhāī.  
udita Agust pañtha jala sokhā, jimi lobhanhi sokhai sontoshī."*<sup>2</sup>

It is only the rainy season which moves Tulsidas's Ram. He tells Lakshmana:

*"Ghana ghamāṇda nabha garjata ghorā  
Priyāhīn man ḍarpata morā."*<sup>3</sup>

Surdas for that matter is nearer to *Bārahmāsā* tradition. He has described *Vasanta*, *Pāvas*, and *Śarad ṛtus*. The occasion is the visit of Udho, Krishna's friend and messenger, who preached *yoga* to *gopis*. The arrival of *Vasanta Ṛtu* makes them ask Udho :

*"Udho! kokil kūjata kānan,  
Tum humko updeśa karata ho bhasma lagāvan ānan."*<sup>4</sup>

'With the arrival of the *Vasanta*, 'Kokil' (nightingale) has started cooing and you want us to smear ash on our body' ? The *Ṛtu* all the more reminds them of their Lord, and days spent with him. Arrival of *Pāvas* (rainy season) makes them still more lonely. They wonder whether the clouds at all thunder in the country where Krishna is living ("Kiñdho ghana garjata nahīn un desani?")<sup>5</sup>. Meaning thereby, if the clouds at all gather in that country, then why is it

1. Tulsidas, *Rāmāyaṇa*, *Kiṣkindhā Kāṇḍa*, dohā 140.

2. *Ibid.*

3. *Ibid.*

4. Kiran Kumari Gupta, *Hindī Kāvya me Prakṛati Varṇana* (Hindi), Prayag, 2006 V.S., p. 160.

5. *Ibid.*, p. 161.



that he does not remember them and come back to pay them a visit. The *Śarad R̥tu* brings comfort to their companion 'Papīhā bird, but for *Gopis*, there is no relief. They moan:

“*Udho! Śarad samaya hūn āyo  
Bahuta divas ratata chātaka taki, teū swānti jala pāyo.*”<sup>1</sup>

Thus we find poet Surdas also contributed his share in the *R̥tu* poetry.

Mira, the great Hindi poetess, too, has written poetry which fall in the *Bārahmāsā* tradition. Without her Madhava she does not like anything. The coming of *Vasanta* moves her badly and she says:

“*Holi piyā bin mohi nā bhāve.  
Ghar-āngana na suhāve.*”<sup>2</sup>

And when the rainy season comes, she knows no rest. The black clouds frighten her:

“*Matawāro bādal āyo re,  
dādur, mora, papīha bole,  
komal sabad sunāyo re,  
kāri andhiyārī bijali chamake,  
Birhina jāti darpāyo re.*”<sup>3</sup>

But when in union, these very clouds become her friends. She wants that the rain should go on raining so that her beloved may not go out. She is afraid that if it stopped, he may again go away:

“*Meha barasabo kare re, āj to Ramiyo more ghara re,  
Nānhi, nānhi boonda megha ghana barase, sūkhe sarvara bhārī re,  
Bahuta dino se prītam pāyo, bichhurana ko mohi dara re.*”<sup>4</sup>

Strangely enough Kabir, primarily a poet of *Nirguṇa-mārga* also got affected by the changing seasons. He always thought himself to be ‘*Rām kī bahuriyā*’, i.e. the beloved of God. Naturally being away from God he sang of the separation.

1. Kiran Kumari Gupta, *op.cit.*, p. 161.

2. *Ibid.*, p.182.

3. *Ibid.*, p.183.

4. *Ibid.*, p. 183.



He has described *Vasanta* in the following manner :

“*Māgh māsa ruti kavali tusārā, bhayo Vasanta taba kāga saṁbhārā.  
Apne raṅgi saba koi rātā, Madhukar bāsa lehi mematā.  
Bana kokilā nāda gaha gahānā, ruti Vasanta saba ke mani mārā.  
Virahanya rajnī juga prati bhaiyā, bin pīva mile kalap tali gaiyā.*”<sup>1</sup>

For Kabir the night has become long like that of a *yuga*<sup>2</sup> and the day that of a *kalpa*<sup>3</sup> in the absence of his lord, although all others are enjoying the nature. Similarly he has treated *Āṣāḍa* also. Thus, we can say that although the *Bhaktikāl* poets of Hindi did not always write directly in the *Bārahmāsā* tradition, except of course *Sūfīs*, they did use the medium and followed the *Sanskrit* and other older traditions. The *Bārahmāsā* was further popularised by the *Sūfī* poets who made it an essential part of their *kāvyas*. But the poet who contributed most to the popularity of the *Bārahmāsā*, Kesavadasa, also flourished during this time (1612-1674 *Samvata*). Because of his popularity and importance, we shall deal with his *Bārahmāsā* separately in an appendix.<sup>4</sup>

During the *Ritikāla* (17th century) the *Bārahmāsā* tradition flourished further. This was the time of Mughal Emperors Jahangir and Shahjahan. The life was prosperous and peaceful. The cult of Ram and Krishna were well established during the *Bhaktikāl* itself. Now the poets, most of whom lived in one court or another, started composing poetry on love, *Nāyak-Nāyikā-bhed* (the classification of hero and heroines), *Nakh-Sikha* (describing the beauty of the heroines), etc. The themes primarily depended on the patron's taste. *Ṣaḍartuvārṇan* and *Bārahmāsā* also became favourite themes as in them the poets got scope to describe the heroines elaborately. By this time the Hindi language had matured and poetry was composed in *Brājabhāṣā* and *Avadhī* both.

Bihari is the most famous poet of *Ritikāla*. His *Bihārī Satsai* having 700 *dohās*, is full of all possible subjects on love. He has not written *Bārahmāsā* in the formal sense but has composed stray *dohās* on many *ṛtus*. Writing on the rainy season he says :

“*Haṭhu na haṭhīli kari sakai, yaha pāvas ṛtu pāi,  
Ān gānṭhi ghuti jāi, tyon mān-gāṭhi chhuti jāi.*”<sup>5</sup>

1. Kiran Kumari Gupta, *op. cit.*, p. 100.
2. *Yuga* : Hindu measurement of time. So far there have been 4 *yugas*—*Satya*, *Treta*, *Dvāpara* and *Kali*. We are living in *Kaliyuga* which is supposed to consist of 432000 years.
3. *Kalpa* : A single day of God Brahma but otherwise a very long time.
4. Please see Appendix A.
5. Ganapati Chandra Gupta (Ed), *Bihari Satsai*, Raj Kamal Publ. Delhi, 1962, p. 130.



Similarly describing *Vasanta* Bihari says :

“*Chhavi rasāl-saurabha sane, madhur mādhavī-gandha.  
thaur thaur jhaurata, jhapata, jhaur-jhaur madhu andha.*”<sup>1</sup>

The best picture, however, is that of summer. He says that serpent, peacock, deer, and tiger all are so much harassed by the summer that they are huddled together at one place forgetting their enmity :

“*Kahlāne ekat basata, ahi, mayūr, mṛga, bāgha  
Jagatu tapovan soñ kiyo dīraha-dāgha nidāgha.*”<sup>2</sup>

It may be hard to believe but it is a fact that even poet Bhusana could not resist the temptation of writing on *ṛtus*, although he is primarily a poet of valour. He says that the heroine gets excited with the arrival of *Vasanta* and sends message through the wayfarer (*pathika*) :

“*Vana upvana phūle, ambin ke jhaur jhūle,  
avani suhāti ābhā aur sarsāi hai,  
Ati madamatta bhaye ketakī, vasantī, phūlī,  
‘Bhusana’ bakhaine sobhā samai sukh-dāi hai,  
Viṣama viḍāribe ko bahata samir mada,  
Kokilā kī kūka kān kānan sunāi hai,  
Itano sandesho hai jū pathik tumhāre hāth,  
Kaho jāya kanta son vasanta ṛtu āi hai*”<sup>3</sup>

Deva is another poet of eminence who wrote on *ṛtus*. Describing the rainy season he says that despite thundering clouds, owls, serpents and cockroaches and the dark night, the heroine is proceeding ahead to meet her lover, Krishna.<sup>4</sup> But when the lover is absent the best *Ṛtu*, *Vasanta*, also tortures her :

“*Kanta bin vāsara vasanta lāge antaka se,*  
.....  
.....  
*Chīr lāge jaran, abīr lāge dahakan.*”<sup>5</sup>

1. Ganapati Chandra Gupta (Ed.), *op. cit* p. 116.
2. *Ibid.*, It is interesting to note that this scene showing all these animals and birds together is often depicted in *Jyēṣṭha māsa* paintings; National Museum painting no. 63.1657.
3. Kiran Kumari Gupta, *op. cit.*, p. 211.
4. “*Ghatā ghaharāti bīju chhatā chhaharāti,  
Adhirāti haharāti koti kīta rati ruñja lon,*.....  
*Āi uñhi aise men akeli keli kuñja lon.*” cf. *Ibid.*, p. 236.
5. *Ibid.*, p. 237.



Even the thin clothes get hot and the *abir* (fragrant powder) feels like live-charcoal in the absence of her beloved.

Matiram and other poets also described *ṛtus* in their poetry but did not write *Bārahmāsā*. The poet who composed the best *Bārahmāsā* poems of the period was Senapati.

He composed most naturalistic poems and used nature as backdrop for *saṁyoga* (union) as well as *viyoga* (separation). The same nature which gives pleasure when the hero-heroines are in the union becomes a source of torture when they are separated. For instance, during the *Phālguna* month, when they are united :

“*Lālan Gupāl ghorī kesarī kau raṅga lāl,  
Bharī picḥkārī munḥa or kau chālāi hai.*”<sup>1</sup>

Krishna has made coloured water mixing *kesara* and red colour and he is spraying it on Radha with *picḥkārī* (syringe).

But when Krishna is away, Radha complains to her other *sakhīs* that all around there are flowers and she longs for Krishna. She tells her friend not to throw *gulāl* (coloured powder) on her (as that reminds her of Krishna) :

“*Phūlyo hai rasāla, so tau bhayo ursāl sakhī  
Dār nā gulāl, pyāre lāl paradeśa hai.*”<sup>2</sup>

What is quite interesting to note is the fact that in Senapati's poetry the good points of nature serve as impetus to the lovers, but so do the bad points. For instance, his reluctant heroine goes and clings to her lover when it is continuously raining and thundering :

“*Sabai rahe manuhār, je na māne juvatī jana,  
Te āpuna tai jāi, dhāi bhetati prītam tana,  
Gata na mān ke chalanhi, dekhi jaladhār chapalā raṅg,  
Senāpati atī mudita, dekhi vāsare nisā rang.*”<sup>3</sup>

Padmakar is another poet of merit famous for his poetry on seasons. He has described the *ṛtus* from both points of views—union and separation. When the hero and heroine are together and are celebrating *holī*, both of them get

1. Kiran Kumari Gupta, *op. cit.*, p. 191.

2. *Ibid.*

3. *Ibid.*, p. 192.



drenched in each other's colour :

*"Gorin ke raṅg bhijago Saṅvaro,  
Sāṅvare ke raṅg bhija gāi Gori."*<sup>1</sup>

Here the term 'Gorī' has been used for Radha who was of fair complexion, and the term 'Sāṅvaro' for Krishna who was of dark complexion.

But when the beloved is away, the same Spring is tormenting her like a murderer (*badhik*), reminding her of her love-play :

*"Ab na dhīr dhārat banat, surati bisārī kanta,  
Pik pāpī pikan lage, bagaryo badhik Basanta."*<sup>2</sup>

The most torturous month for the lovers, however, is the rainy season. That is why the separated heroine complains to God that He should not have created the 'rainy season' and 'separation' together as it becomes impossible for her to survive through these two :

*"Pāvas banāyo tau na virah banāuton,  
Jo virah banāyau tau na pāvas banāuton"*.<sup>3</sup>

The tradition of *Bārahmāsā* continued in the modern (*Ādhunika kāla*) times also. Bhartendu Babu Harish Chandra is supposed to be the 'father of modern literature'. He, too, continued the earlier tradition and wrote a *Virah Bārahmāsā*, in which each month is tormenting the separated lovers. In the absence of the beloved the nights of *Sāvan* month (rainy season), although actually they are not too long, are like the *sārī* of Draupadī, which never comes to an end and goes on lengthening :

*"Sāvan kī rāta kindhaun  
Draupadī kī sārī hai."*<sup>4</sup>

How the poets get influenced by the contemporary circumstances is best illustrated in the poetry of Sri Devi Prasad 'Pūrṇa'. Keeping the *Bārahmāsā* tradition alive he too composed such poems but not in the usual sense of lovers, union and separation. For 'Pūrṇa' each month reflected the miserable condition of his slave-countrymen. He exhorted them to shatter the chains of the slavery and improve the lot of the country. He requests his countrymen

1. Kiran Kumari Gupta, *op. cit.*, p. 248.

2. *Ibid.*, p. 250.

3. *Ibid.*

4. *Ibid.*, p. 276.



to get united in the month of *Vaisākha* :

“*Hai Vaisākha mahinā punīta,  
Desh hitaiṣi bano saba mīta.*”<sup>1</sup>

The dry-leaves of the month of *Jyēṣṭha* reminds him of the economic exploitation of his compatriots :

“*Jeṭha gaye sukha sarbar sūkha,  
rūkh tijārata ke huye rūkha,  
garibī kī lūkon se himmat hār,  
Hind ne dukha se kīyā hāhākār.*”<sup>2</sup>

The fact that *Bārahmāsā* medium was used by Devi Prasad ‘Pūrṇa’ to arouse the patriotic feelings of his country-men attests to its popularity with masses, specially that of the rural folk.

#### HINDI FOLK POETRY

Seasons and months find frequent mention in the folk traditional poetry of Hindi speaking area. Even the uneducated village-people recite couplets which mention months in the agricultural context. The most famous of such couplets (*dohās*) are those of poet named Ghagha Bhaddari. These are prevalent in the area around Kannauj and the farmers still have faith in these. About *Āṣāḍa* poet Ghagha says :

“*Jo Āṣāḍha pūno divas,  
bādal ghere chanda  
Tau ‘Bhaddar Josi kanhai,  
hove param ānanda.*”<sup>3</sup>

If the moon is surrounded by clouds on the full-moon night of the month of *Āṣāḍha*, there will be happiness alround, i.e. it will rain heavily. His observations are primarily based on the position of stars,<sup>4</sup> or the direction of the wind,<sup>5</sup> etc. One of his couplet says :

“*Chitrā svānti bisākhaḍo,  
jo barase Āṣāḍha,*

1. Kiran Kumari Gupta, *op. cit.*, p. 311.

2. *Ibid.*

3. Rajesh Dikshit, *Ghāgha Bhaddarī Kī Kahāvaten*, Dehati Pustak Bhandar, Delhi, pp. 12-13.

4. *Ibid.*, p. 16.

5. *Ibid.*, pp. 26-30.



*Chālo narā videsaḍo,  
parihai kāla sugāḍa*<sup>1</sup>

If it rains in the *Chitrā*, *Svānti* and *Vishākha nakshatras* of the month of *Āṣāḍha*, it is followed by draught and people have to go out (in search of livelihood). It is interesting to note here that one of the reasons of the people going away from their homeland and beloveds was the draught conditions which were perhaps quite frequent in those days. In such circumstances the women-folk, who usually clung behind to the homeland, had nothing else to do than to wait for the return of their men and sing *Bārahmāsā* songs to minimise their sorrow.

*Bārahmāsā* songs found place in the rural folk-theatre also. In a *svāṅga* (drama), entitled *Lava-Kusha*, composed by Devaband-resident Behusingh (early 20th century), the heroine is lamenting thus during the month of *Bhādon* and *Kvār (Āsūja)* :

“*Kārī rain andherī hai, muskil rī jīnā,  
Taḍap rahī akeli, pīta rahī sinā,  
Lagā Asoj māsa, kanāgata karana kī ruta āyī,  
Jāgai pitar nirās, pās nahīn mere Raghurāī.*”<sup>2</sup>

During the (month of *Bhādon*) dark black night, it is difficult to survive. The heroine is badly missing her absent beloved : “The month of *Āsoj* is the month of feeding *Brāhmaṇas* in order to appease one’s dead ancestors. But who will feed the ancestors when my husband is away ?” This shows that the dramatical performances, whether by professionals or by amateurs, included *Bārahmāsā* songs. Yet another poet, Pandit Jyotiprasada, grandson of Shri Behusingh, also composed similar *Bārahmāsā*.<sup>3</sup> Both these songs started with the month of *Āṣāḍha*.

The *Avadhī* dialect of Hindi has also preserved rich tradition of *Bārahmāsā* folk songs. Usually these are the songs of separation but often they end with the union of the beloveds. Shyam or Krishna legend is also interwoven :

“*Takat rahi madhuban kī dagariyā,  
Koū nahī sūjhi parai sajanī  
Lāgo Asāḍa chañhu disi barasai,  
bhari āye tāl, nadiyā sagarī*”

1. Rajesh Dikshit, *op. cit.*, p. 25.

2. Satya Gupta, *Kharibolī Kā Lok Sāhitya* (Hindi), Allahabad, 1965, p. 318.

3. *Ibid.*, p. 321.



*Tāḍi socha karai Brijabālā,  
Kubari sautiya se aba na bani*"<sup>1</sup>

The Brijabālā (Radha) is constantly looking towards the passage coming from Madhuban (Mathura). The month of *Āṣāḍha* has begun (and Shyam has not come). It is raining alaround and ponds, rivers are full. The Brijabālā (Radha) is pondering that it is now intolerable (to share Shyam's affection) with Kubari (Rukmini). The folk-poet has thus narrated whole twelve months describing the woes of every month.<sup>2</sup>

She received message of Shyam's return in the month of Chaitra (*Chaita māsa bana phūle hai tesū, Udho likhī ghar āvan kī*).<sup>3</sup> Finally, it is the month of *Jyēṣṭha* when the Brijabālā saw a chariot coming from that direction and she felt as if she was flying in the air (*'jetha māsa eku ratha hama dikhā, Pavan ke saṅga uḍata bhalī'*).<sup>4</sup> In the region of *Bhojpuri*, i.e. Bihar and Eastern Uttar Pradesh, *Chaumāsā* (the song of four months) is sung during the rainy season. Mostly these are the songs of separation.<sup>5</sup> These starts with *Āṣāḍha* and ends with *Āśvīn*. There are many other types of folk songs which are sung by villagers of the Hindi speaking area in the rainy season : 1. *Sāvan yā jhūle ke gīta*,<sup>6</sup> 2. *Caumāsā*; 3. *Bārahmāsā*, 4. *Kajalī*, 5. *Sohani or Nirvāhi ke gīta*,<sup>7</sup> 6. *Ropani ke gīta*,<sup>8</sup> 7. *Udhavā*.<sup>9</sup>

Similarly *phāga* or *Holi* and *chaitī*<sup>10</sup> are sung in the months of *Phālguna* and *Chaitra*. Most of these songs sing of men-women relationship, primarily separation and union and are full of pathos.

Similarly the folk-songs of the so-called tribal people have also preserved songs of *Bārahmāsā* or seasons. The Gonds are one of the principal tribe of

1. Vidya Chauhan, *Lokgīton kī Sānskr̥atika Pṛaṣṭhabhūmi* (Hindi), Agra, 1972, p. 242.

2. *Ibid.* pp. 242-243.

3. *Ibid.*

4. *Ibid.*

5. *Ibid.*, p. 238.

6. The songs of swing.

7. The songs which are sung while beeding out useless plants from fields.

8. The songs sung at this time of planting (rice).

9. The songs which sing of Krishna's message to *gopis* conveyed through Udho.

10. "A *dom* and his women arriving early in the morning with their clarinette and drums, singing songs that announce the beginning of a *desi* month and collecting their traditional dues in the form of flour and *dāl* and a few coins;" B.N. Goswamy, *Painters at the Sikh Court*, Wiesbaden, 1975, p. 1.



Madhya Pradesh. One of their song runs thus :

“In the month of *Srāvan*, lightly falls the rain,  
But in *Bhādon* it pours down in torrents,  
O ! how I long to see my beloved !  
But between us flows the flooded river,  
If I had a little boat, I would cross the river in it,  
And when I reached his house,  
I would sleep in his arms.  
But when I long to see him,  
the river is in flood.”<sup>1</sup>

Whether it is a girl from a village or a tribal area, the feelings are the same. Likewise whether it is a Gond girl or a Bihar village girl, the pangs of separation are felt by both :

“*Āśvin* raised my hopes  
I worshipped the sun night and day  
But my husband never came  
from the strange land  
I get on edge,  
I collect birds and adorn my bed  
And make myself smart in all the sixteen ways,  
But smartness is of no account  
My hopes are shattered  
Hard is the heart of my darling,  
O Friend.”<sup>2</sup>

The *Bārahmāsā* songs are still quite popular in the Hindi speaking area, specially in the Ganga-Yamuna *doab*.<sup>3</sup> A number of such songs, composed by living folk-poets are sung in the country side, such as *Sudāmā Kī Bārahmāsī*,<sup>4</sup> *Bārahmāsī of Bhakta Shabari*, *Bhakta Dhruva*, *Ansuiyā*,<sup>5</sup> etc. Sometimes the themes are social, such as *Būde Kī Bārahmāsī*<sup>6</sup> or the old man's twelve months, highlighting the woes of old-age marriage. Yet another *Bārahmāsī* describes the evils of having two wives or *Dukhiyā Kisān Kī*

1. Shamrao Hivale and Verrier Elwin, *Songs of the Forest*, London, 1935, p. 87.
2. W.G. Archer, 'Seasonal songs of Patna District', *Man in India*, Vol. XXII, No. 4, Dec. 1942, p. 236.
3. *Doab* is the region watered by two rivers.
4. Ganeshi Lal, *Sudāmā kī Bārahmāsī*, Hathras.
5. Composed by Munshi Lal Jagsaura, Published from Etawah, 1976.
6. Composed by Gulla Bhagat Kachhavaye, Hathras.
7. Ramdhin Lodhi, *Bārahmāsī Haulvillā*, Etawah, 1976.



*Barahmāsī*<sup>1</sup>, which describes the spend-thriftness of poor farmers on the occasion of marriage, death, etc.

But the most interesting *Bārahmāsā* is that of *Bhārat Vijaya Banglādes*<sup>2</sup> which shows that how popular the theme is among the village-folk. It starts with *Chaita* :<sup>1</sup>

“*Chunāva chaita men huye suno  
tum sab hī naranārī,  
Bangla ke Mujib kī jīt huī bhārī,  
.....  
.....  
Nahin Pāk se kām ye Bangladesh  
Hamārā hai*”.

The *Bārahmāsā* goes on narrating the developments during the various months. About *Agahana* it says :

“*Agahana māsa men mukti-senā baḍhī agārī hai,  
Pakistān kī phaujen sabarī himmat hārī hai.*”

It ends with *Phālguna* after the Bangladesh liberation and Mujib becoming the Prime Minister.

### CONCLUSION

The above survey of Hindi literature and folk poetry shows how popular the theme of *Bārahmāsā* has been to the Hindi poets. Right from the time of its beginning, the *Viragāthākāl*, the theme found favour in the *kāvyas* such as *Prithvirāj Rāso*, *Visaldeo Rāso*, etc. In fact, even the *Apabhraṃśa*, the precursor of Hindi, had its tradition of poetry devoted to the seasons.

The *Sūfi* Hindi poets, Mulla Daud, Kutuban, Manjhan and Malik Muhammad Jayasi, etc. were responsible for giving *Bārahmāsā* poetry a stable position in the Hindi literature. It became almost obligatory on the contemporary and subsequent poets to include one, and sometimes more than one, *Bārahmāsā* in their *kāvyas*.

1. Ramdhin Lodhi, *op. cit.*
2. Composed by Munshi Lal Jagsaura, Etawah, 1974.
3. *Ibid.*, p. 12.



It may be noted here that usually these poets used *Ṣaḍartu* as the song of union and *Bārahmāsā* as the song of separation. Tulsidas, Surdas, Mira and other poets also wrote poetry of seasons. However, it was Keshavadas whose *Bārahmāsā* became most popular and was in many cases painted by Rajasthani and Pahari painters.

The tradition of *Bārahmāsā* continues even today but is more popular in the countryside and does not find much favour with modern Hindi poets.

॥ सवेया ॥ बाजत छंदंग मुह चंग चंग का सीरां मवेले एक समस  
बकिरे गंगरंग में ॥ गावदिभमारि गारिरूप की उज्जारी नारी लि  
ये पिचकारी नररस के प्रसंग में ॥ केसरि बुलालु सोंधो मृगमद  
देखिय मुमरग जैवागे अरग जाला यो अग में ॥ सुष की निवास  
असो का पुन को मसु पियता में कों अवासुत जि जै येवन बंध में ॥





## V. Seasons and Raga Raginis in Indian Art

Indian musical modes' visual representation in *rāgamālā* (garland of musical modes) miniatures is an unique feature of Indian culture. From very early times the authorities made a distinction between an audible "sound form" (*nādamaya rūpa*) or a melody and its archetype or divine essence, the image form (*devatāmaya rūpa*) concealed behind. Many a treatise were written providing broad guide lines for the performing musicians. However, within the framework each musician performed in his own way. Further, unlike the western music which was orchestrated, the Indian music was handed down orally from the *gurū* (teacher) to *chelā* (pupil).

"Those are called *rāgas* by Bharata and other sages by which the hearts of all the beings in the three worlds are coloured and phased."<sup>1</sup> The word is derived from the Sanskrit root *rañja*, which means to be dyed or coloured, to glow, to have the feeling roused. In all, there are six *rāgas*<sup>2</sup> (the masculine parent mode) and thirty variants called *rāginīs*<sup>3</sup> (the female mode derived from the *rāga*). Some scholars connect the six *rāgas* with six seasons.<sup>4</sup> Each *rāga* has

1. O.C. Gangoly, *Ragas and Raginis*, Bombay, 1948, p. 3.
2. *Rāgas* : *Bhairava*; *Mālakausika*, *Hindola*, *Dīpaka*, *Śrī* and *Megha*.
3. (i) *Bhairava* : *Vaṅgālī*, *Bhairavī*, *Velāvalī*, *Puṇyakī*, *Snehā*.  
(ii) *Mālakausika* : *Gumdagrī*, *Gumdhārīṇī*, *Srihati*, *Āmdhryālī*, *Dhanaśrī*.  
(iii) *Hindola* : *Tailīngī*, *Devagirī*, *Vāsantī*, *Simdūrī*, *Ābhīrī*.  
(iv) *Dīpaka* : *Kāmodī*, *Patamañjarī*, *Toḍī*, *Gujjarī*, *Kāccheli*.  
(v) *Śrī* : *Vairātī*, *Karṇātīkā*, *Sāverī*, *Gaṇḍī*, *Rāmagirī*.  
(vi) *Megha* : *Gumdamalārakī*, *Soraṣhī*, *Suhavī*, *Āsāvarī*, *Kaumkāṇī*.
4. *Bhairava*=*Śarad*, *Mālkośa*=*Śiśīr*, *Hindola*=*Vasanta*, *Dīpaka*=*Grīṣma*, *Śrī*=*Hemanta*, *Megha*=*Varṣā*.



five *rāginis*, the total thus coming to 36 ( $6 \times 5 = 30 + 6 = 36$ ). The distinction between a *rāgas* add *rāgini* is best explained thus : "the musical phrases in *rāgas* have generally ascending tendency, with the cadential notes resting on the stronger pulses, thus suggesting a masculine trait, while in *rāginis* the phrases tend downwards with cadential notes resting on the weaker pulse, thus reflecting the feminine".<sup>1</sup> There are further sub-divisions also known as *rāga-putra*, etc.

The names of the *rāgas* and *rāginis* are in some cases illuminating of the content or context but in others they seem totally obscure. There seems to be more than one basis of naming these : some were based on seasons, such as *Megha* and *Vasanta*; some got their names from flowers, such as *Mālari* (jasmine), *Kaumudi* (lily), etc; others were based on geographical names, such as *Gauḍa* or *Gauḍi* (ancient name of Bengal), *Mālava* (central India), *Saindhavi* (Sindh), etc. However, here we are concerned only with those which are named after seasons. Each of these expresses or evokes a particular mood—devotion, tranquility, loneliness, heroism, eroticism, etc.—and were supposed to be sung in a specific season at a specific time of day or night.

All musicians agree that the *Rāga Vasanta*, as its very name implies, is associated with Spring and was perhaps a melody sung at spring festivals. Since Holi is the major festival celebrated during the spring time, the *Rāga Vasanta* naturally came to be associated with Holi also.<sup>2</sup> Holi is predominantly a Vaiṣṇava festival, quite often we find *Rāga Vasanta* dedicated to the Vaiṣṇava God Kṛiṣṇa (pl. 1).

Most of the paintings depicting *Rāga* or *Rāgini Vasanta*<sup>3</sup> show Krishna, intoxicated with the joy of Spring, dancing to the drum and cymbals played by two girls on a green meadow surrounded by the flowering trees.<sup>4</sup> The trees include blossoming mangos.<sup>5</sup> Sometimes, a lotus pond is also shown in the foreground.<sup>6</sup> In paintings showing the *Phālguna* month, besides Krishna,

1. H.J. Stooke and K. Khandalavala, *Tha Laud Rāgamāla Miniatures*, Oxford, 1953, p. 13.
2. It's depiction often shows a bowl with syringes in the foreground : O.P. Sharma, *Indian Miniature Painting*, Brussels, 1974, p. 33, pl. 32.
3. While some musicologists hold that Vasanta is a *rāga*, others declare that it is a *rāgini* derived from the Raga Hindola.....There are as many as seven different forms of *Vasanta*; See : Pratapaditya Pal, *Ragamala Paintings in the Museum of Fine Arts, Boston*, 1967, p. 8. According to still another tradition it is a *ragaputra* : Ernst and Rose Leonore Waldschmidt, *Miniatures of Musical Inspiration*, Wiesbaden, 1967, pp. 189-190.
4. O.P. Sharma, *Indian Miniature Paintings*, Tokyo, 1973, Cat. No. 28.
5. Karl Kandalavala, Motichandra, Promod Chandra, *Miniature Painting*, New Delhi, 1960, pl. 43.
6. Pratapaditya Pal, *The Classical Tradition in Rajput Painting*, New York, 1978, p. 70, pl. 12.



who is omnipresent, groups of men and women playing Holi are also introduced (pl. 2). Most of these paintings have *Devnāgarī* inscriptions giving the poems on which they are based. More than one poet seems to have written on *rāga-rāginis*.<sup>1</sup> The two themes being interrelated often show similar treatment of nature, architecture and human beings.

Another well known *rāga* which is based on the seasonal variations is *Megha*. The word means 'cloud' and is obviously connected with the rainy season. The melody is described as : "His complexion surpasses the shade of new clouds, he binds a turban round his matted locks, in beauty, he looks like the god—who vanquished Cupid. He flashes a keen-edged sword in his hand, he is the jewel on the head of the youthful. His words are strung with the honey of nectar, starting with the note 'dhaivata'. . . . It is assigned to the months of rain, to be sung during the end of the night".<sup>2</sup>

While depicting the *Megha Rāga* peacocks shouting with joy<sup>3</sup> and a row of *sāras* (cranes) flying against dark-blue clouds<sup>4</sup> which are pouring rains, are invariably painted (pl. 3). The rain is shown with straight and broken dotted lines.<sup>5</sup>

Besides *Megha Rāga* another musical mode which is connected with rainy season is *Meghamallāra Rāginī*. Sometimes Mallāra is treated as *rāga*.<sup>6</sup> The melody *Malhāra* is sung in rainy season only. The paintings showing this theme shows a lady stepping out of the palace to feed a peacock perched on an awning covering the courtyard, three attendants watching from within.<sup>7</sup> Dark sky with lightning is shown along with peacocks seated on the roof. Musicians are shown in the foreground<sup>8</sup>. On the other hand, when treated as *rāga*, it shows a male figure dancing in the centre. Four lady musicians, two on either side, are playing on different instruments. Dark clouds, full of water, are shown above.<sup>9</sup>

1. Motichandra, 'The representations of the musical ragas in paintings', *Journal of the U.P. Historical Society*, Vol. XX, pl. I & II, pp. 13-31.
2. O.C. Gangoly, *op. cit.*, p. 149.
3. The peacock has special connection with the first clouds of the monsoon. It is said that the bird welcomes the beginning of the rainy season with cries of joy and dancing.
4. Pratapaditya Pal, *op. cit.* (1967), p. 54, pl. XXII.
5. *Ibid.*
6. O.C. Gangoly, *Critical Catalogue of Miniature Paintings in the Baroda Museum*, Baroda, 1961, pl. XLIII, B.
7. Pratapaditya Pal, *op. cit.* (1967), p. 56, pl. XXIII. It may also be mentioned here that yet another *Rāginī*, *Madhu Mādhavī*, has similar iconography and is also associated with rainy season.
8. *Ibid.*
9. O.C. Gangoly, *op. cit.* (1961), p. 154, pl. XLIII, B.



Lightning and clouds are present in the representations of *Bārahmāsā* themes also for the months of *Śrāvaṇa* (pl. 4) and *Bhādon* (pl. 5), which fall during the rainy season. Similarly alround greenery, overflowing rivers, girls on swings, rains shown with straight but dotted lines, etc. are also shown. As in the previous case, most of these paintings have *Devnāgarī* writings, either on back or on top.

Yet another *rāga*, which is closely associated with rainy season, is *Rāga Hindola* (pl. 6). The word *Hindola* means swing. During the rainy season, when the humidity rises and the atmosphere becomes very stuffy, swings provide great relief. The paintings usually show a royal couple seated on swing being attended by two or more maids.<sup>1</sup> Clouds, flying cranes and rain-drops falling from clouds are often painted in its depiction.

It is described thus :

“A lady in a gaily coloured swing swinging with her lover, perfect delight arising in their hearts. A full tide flowing in their bodies.”<sup>2</sup>

The melody is appropriate to the seasonal festivities in July (*Śrāvaṇa*), when *Teeja*, a festival of swing, is celebrated throughout the northern India.<sup>3</sup> While in some cases the background is architectural,<sup>4</sup> in others it is natural showing two blossoming mango trees.<sup>5</sup>

In its depiction in the Kangra School it is shown as follows :

“Krishna is swaying in a magnificent lacquered swing covered with garlands of white and yellow jasmine and blue strobilanthus. The swing is decorated on the top with replicas of lotus-buds. The young Krishna is attended by four *gopīs*. The back ground is painted light green”.<sup>6</sup>

1. Stanislaw Czuma, *Indian Art from the George P. Bickford Collection*, Cleveland, 1974, pl. 79.
2. *Ibid.*, pl. 79.
3. B.N. Sharma, *Festivals of India*, New Delhi, 1978, pp. 88-89, figs. 69-70, and Sridhar Andhare, ‘The festival of Teej’, *Tata Review*, Bombay, 1975, Vol. X, No. 2.
4. S. Czuma, *op. cit.*
5. Leigh Ashton, *The Art of India and Pakistan*, London, 1950, pl. 142.
6. M.S. Randhawa, ‘Kangra Ragamala Painting’, *Roop-Lekha*, Volume XXIX, 1-2, pp. 3-29, p. 17.



The Berlin *Rāgmālā* text mentions it as 'Hindola, king of Raga.'<sup>1</sup> Here, too, the emphasis is on gay-abandon and merry-making. Swing sometimes appears in *Śrāvaṇa* and *Bhādon* months' depiction also.

It will thus be seen that the music, painting and poetry are closely related to each other. And these, in their turn, are quite close to seasonal variations. A *rāga* meant to be sung in Spring will not suit atmosphere of rainy season and *vice-versa*. Similarly, a *rāginī* appropriate for singing in the day will lose its melody if sung in the night. Abhinavaguptas' Commentary of Bharata's *Nāṭya Śāstra* and Śāranga deva's *Saṅgitaratnākara* deals with this subject elaborately.<sup>2</sup>

Similarities in the treatment of *rāga-rāginī* depiction and that of *Bārahmāsā* are many. For instance, the month of *Chaitra* has been painted in the similar way in a *Bārahmāsā* set, as that of *Rāginī Kakubha* in the Bickford Collection—blossoming mango trees, lotus pond, birds in pond, etc.<sup>3</sup> All these motifs are present in the *Bārahmāsā* set also.<sup>4</sup> The reason could well be that these were painted by the same group of painters, or probably the patrons wanted these to be painted thus. Another painting of *Rāginī Kakubha* (pl. 7) in Victoria and Albert Museum, London can well be taken to be *Bārahmāsā* painting. Thus, we find a close liaison between the painter, poet and iconographers.<sup>4</sup> Krishna, the most popular deity during the medieval times, is present in all these themes.

1. E. and R.L. Waldschmidt, *op. cit.*, p. 132-3.

2. Abhinavagupta's Commentary of Bharata's *Nāṭya Śāstrā*, GOS, 145, Vol. IV and Pt. S. Subrahmanya Sastri (Ed.), *Saṅgitaratnākara of Śārangadeva* (Vol. I & II), The Adyar Library, Madras, 1943.

3. S. Czuma, *op. cit.*, pl. 80.

4. Los Angeles County Museum, Los Angeles Collection No. M. 71.1.25, Month of *Bhādon*.





## VI. Seasons and Months in Islamic Art

Like Western Art, Islamic Art also has representations of seasons and months. But, unlike their Western counterparts, which have been very well publicised, these have been scarcely noticed. Such representations, however, have been found only during the 13th & 14th centuries, when close trade relations existed between the Western and Islamic worlds.

In fact, it is not until the close of the 14th century that we encounter an unequivocal set of illustrations depicting the four seasons.<sup>1</sup> They are included among the miniatures which adorn a miscellany of astrological and other tracts falsely attributed to the great Abbasid astronomer Abū Ma 'shar of Balkha (died in 272/886 A.D.). Presently this manuscript is housed in the Bodleian Library, Oxford.<sup>2</sup>

*Kitāb al-bulhān*, as this manuscript is known, can be rendered as the 'Book of Well Being'. The volume contains miscellaneous tracts on astrology, divination, and prognostication. It can be dated accurately through the reconstruction of the colophons to the year 801/1399 A.D.<sup>3</sup> It has fifty-four miniatures of full page size and twenty-four of small dimensions and was in all probability written and illustrated at Baghdad. In style it is closely related to a small group of illustrated manuscripts of the Jelairid school. Kühnel summed up the most distinctive features of the Jelairid style : "The figures have round

1. D.S. Rice, 'The seasons and the labours of months in Islamic art,' *Ars Orientalis*, Vol. I, 1954, p. 2.
2. Catalogued under the title of *Kitāb al-bulhān*, its Acc. No. is Ms. Rodl. or. 133; A. Nichol, *Bibliotheca Bodlianae Codicum Manuscriptorum Orientalium Catalogi*, Oxford, 1821, Vol. 2, pp. 270-277.
3. D.S. Rice, *op. cit.*, p. 3.



faces and most of them wear clinging garments, but few folds. As a rule they are set against a background of systematically arranged tufts of grass"<sup>1</sup> The miniatures of the Bodleian Mss. have all these characteristics.

Our concern, however, is limited to only the four miniatures of seasons. The miniatures of the seasons occupy only a little less than half a page and are inserted between a caption and a brief text. Text and pictures are bordered by bold yellow frames and are distributed as follows : Caption, Miniatures and Text.

The headings leave no doubt that the miniatures are meant to represent the four seasons. Their texts vary only slightly:

- (i) The discourse on the season of spring-*al-qawl 'alā faṣl al-rabī*;
- (ii) The discourse on the season of summer-*al-qawl 'alā faṣl al-ṣaif*;
- (iii) The talk about the season of autumn-*al-kalām 'alā faṣl al-kharīf*;
- (iv) and the discourse about the season of winter and the talk about it-*al-qawl 'alā faṣl al-shitā wa'l-kalām alaihi*.

The vertical portions of the text under the miniatures contain, in the first column, the names of three signs of the zodiac, and in the second column those of the corresponding months. The names of the months and zodiac signs are written alternately in red and black ink so as to produce a chess-board effect.<sup>2</sup>

*Spring :*

*ḥamal-ādhār*, Aries—March  
*ṭhawr-nisān*, Taurus—April  
*jawzā'-iyār*, Gemini—May.

*Summer :*

*Saraṭān-ḥazīrān*, Cancer—June  
*asad-tammūz*, Leo—July  
*Sunbulah-āb*, Virgo—August.

*Autumn :*

*mizān-aylūl*, Libra—September  
*'aqrab-tishrīn I*, Scorpio—October  
*qaws-tishrīn II*, Sagittarius—November.

1. E. Kühnel, *Book Painting, A Survey of Persian Art*, Oxford, 1939, Vol. 3, p. 1839.  
 2. D.S. Rice, *op. cit.*, pp. 4-5.



*Winter :**jadī-kanūn* I, Capricornus—December*dalū-kanūn* II, Aquarius—January*ḥūt-shubāt*, Pisces—February.

Each of the horizontal parts of the text begins with a set phrase written in red ink : "The physicians, the ancient sages, and the masters of astronomy say that this season....."<sup>1</sup> Then follows hygienic and medical observations, which vary with each season and describe as to what to eat and what not to eat in each season. At the end of each text comes the warning : "This is the nature of the season, the treatment, food and drink appropriate to it. He who follows the doctors' prescriptions will be immune from the ailments of Spring (Summer/Autumn/Winter). He who acts contrary to their instructions harms himself. God is the Giver of health (*shāfi*), the Sufficient (*kāfi*) and the Healer (*mu'āfi*)."<sup>2</sup>

Let us now examine the miniatures themselves. The Spring shows a youth, in long orange robe and white turban seated under a tree playing a lute resting on his raised left knee (fig .1). In the foreground is a tall blue vessel with two



Fig. 1. The Spring Season

1. D.S. Rice, *op. cit.*, pp. 4-5.2. *Ibid.*



handles, set on a pale brown tray and covered with a lid of the same colour. The remainder of the miniature depicts landscape.

The miniature depicting the Summer shows a young man, in a pale orange half-length robe, stepping forward to draw a bow to shoot a flying bird (fig. 2). He, too, wears a white turban. A mauve pouch hangs from his belt; and his shoes are green, long and pointed. In the right-hand top corner of the miniature is a stylised sun with golden rays. The remainder of the composition is filled by a remarkable variety of trees.



Fig. 2. The Summer Season

The Autumn depicts a youth in a pale mauve robe, holding a gold cup filled with a deep-red liquid who kneels in the centre of the picture (fig. 3). Long-necked, light blue bottle with dark-blue stripes stands in front of the youth on a gilt tray. Leaves of the trees to the extreme right and left have rust-red colours, and so have those profusely scattered over the ground.

As against the three seasons described above, the Winter season is set indoors. It shows a man sitting up in bed against an orange cushion (fig. 4). His legs



## SEASONS AND MONTHS IN ISLAMIC ART

67

are covered by a green blanket. In front of his outstretched hands is a gilt brazier with some black coals, set in a crimson brazier. A cluster of tormented clouds, in the Chinese fashion, towers above the caption.



Fig. 3. The Autumn Season

A close scrutiny of the miniatures shows that those placed above the texts make no attempt to illustrate them. Further, though they seem to have been painted by the same hand, the clumsy rendering of the man's hands in Winter contrasts visibly with the delicate, assured drawing of the lute-player's hands in Spring. In all three out-door scenes we find the stylised schematic tufts of grass which are the characteristic feature of the Jelairid school. However, the artist has not attempted to relate the four seasons to the ages of man, as was sometimes done. Autumn and Spring are portrayed by youths and both are equally mournful. Summer seems to be a young man and Winter an older one but still beardless.



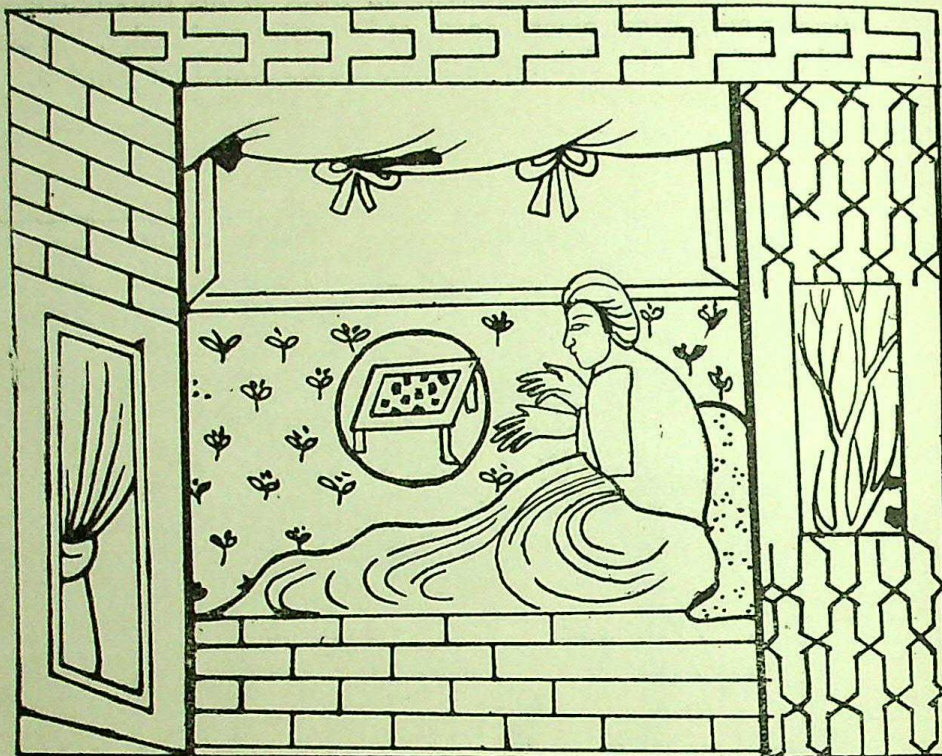


Fig. 4. The Winter Season

One fact, however, is clear from the analysis of these miniatures: they are genre scenes, neither original inventions of the Islamic artists nor the development of an earlier Islamic or classical tradition. They are, according to D.S. Rice, clearly recognizable borrowings from almost contemporary Western models.<sup>1</sup>

In conclusion it could be said that representations of the seasons do not appear in early Islamic art as far as this is known at present. The first unmistakable pictures of the four seasons appear in a manuscript of the Jelairid School which was illustrated, probably at Baghdad, in the year A.H. 801=1399 A.D. They are adopted from almost contemporary European models and are closely connected with a group of illustrated North-Italian manuscript of the *Tacuinum Sanitatis*.

1. D.S. Rice, *op. cit.*, p. 7.



B. *The Labours of the Months*

The number of pictorial representations of the labours of the months in classical antiquity and throughout the Middle Ages is very great, much larger than that of the seasons. However, a fixed iconography for each single month was lacking and the same representations were used in different calendars for two and sometimes even three different months. The allegories of the months referred to their most characteristic features, either religious events or man's activities in the country.

The earliest popular liturgical calendar goes back to the 1st or 2nd cent. B.C. and is preserved in a bas-relief which now decorates a wall of the Lesser Metropolitan Church, Hagios Eleutherios, in Athens.<sup>1</sup> The various representations refer to the principal feasts of the Attic calendar and are accompanied by corresponding signs of the zodiac.

The Roman calendars continued the tradition, but omitted all details referring to Hellenistic religious ceremonies which were foreign to Roman religious life. More and more emphasis was laid on the naturalistic element.

During the Medieval period gradually the representative picture was transformed into a scene of action—"from abstract to concrete, from allegory to the practical aspect of life."<sup>2</sup>

The labours of the months, however, do not find representations in Islamic painting or sculpture. But there are clearly identifiable representations of the theme both in Islamic metal work and on ivories. Complete series of the twelve-months' cycle appear on a very particular type of bronze candlestick, quite a few of which are known to exist in various collections<sup>3</sup>. Most of the candlesticks in this series are cast hollow and they have bell-shaped bodies which are often inlaid with silver. While the north-west Persian origin of this type of candlestick is practically certain, its dating still presents some difficulty. However, roughly it is possible to attribute most of the pieces in this group to the second half of the 13th century and some of the less skilled specimens to the early fourteenth.

Let us now examine the figures of the months as they appear on these candlesticks. All cycles are started with the figure of the man warming himself by the fire and proceed clockwise (fig. 5).

1. D. S. Rice, *op. cit.*, p. 7.

2. Doro Levi, 'The allegories of the months in classical art', *The Art Bulletin*, Vol. 23, 1941, p. 287.

3. D. S. Rice, *op. cit.*, p. 14.



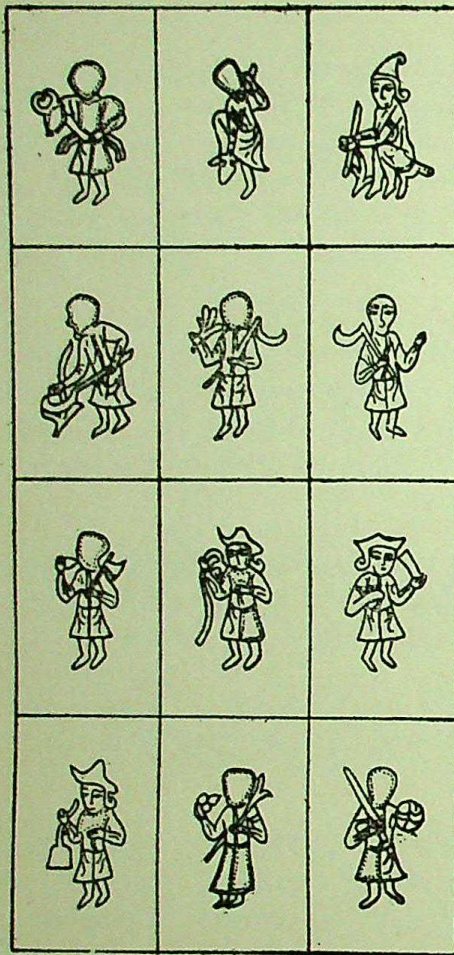


Fig. 5. The Labours of the Months  
on Persian Candlesticks,  
c. 13th-14th cent. A.D.

1. A man with a pointed conical hat is sitting on a tilted stool, his hands are stretched forward, behind his hands is a rod-shaped object, at his feet is a stylized plant. Obviously the artist tried to copy the Western art's *January* scene showing a man warming himself near the fire.

2. The second month shows a man digging with a mattock. This iconographic theme representing *February* has several European parallels.<sup>1</sup>

3. A man carrying a horned animal on his shoulder. This iconographic figure of *April* appears on all five candlesticks.

4. A man holding a bent stick on his right shoulder. This figure may have been derived from the iconographic theme of *June*, which is sometimes represented by a man with a scythe.

5. A man holding a flail-shaped stick on his left shoulder and a sheaf in his right hand, almost identical with the preceding Labour of the month.

6. A man reaping with a sickle. This is a very common figure for *July* in Italy and Spain and for August in France, England and Germany.

7. A man wearing a crown-shaped hat and holding a beaker. *August* is sometimes represented by a cup and fan (or only one of these attributes) to indicate the heat of the Summer month.

8. A man with a broad-brimmed hat holding a branch or flower stalk.

9. A man holding an axe-shaped tool in his left hand and lifting a pearl shaped object in his right.

1. Cf. the sculptures of the cathedral of Cremona and Parma, both belonging to the twelfth-thirteenth centuries, see : J.C. Webster, *The labours of the months in antique and medieval art to the end of the twelfth century* (1938), pp. 139-141.



## SEASONS AND MONTHS IN ISLAMIC ART

71

10. A bare headed man with a round shield and sword. The most common Western figures for October are vintage scenes, feeding of hogs and ploughing.

11. A man holding a cleft stick in his left hand and three indeterminate objects in his right. It may have been intended to represent "turnip pulling" which sometimes stands for November in Italian cycles.

12. A man with a broad-brimmed hat holding a square object which may be a cage.

When we try to trace the Western counterparts of these representations we find similar depictions of some of the Labours of Months on a type of Limoges enamels that has been attributed to the middle of the 13th century and which belong to a group following immediately upon that of the *Vermicule* enamels. The surviving examples are a vintage scene on a medallion of the British Museum (No. 1898, 10-28,1), a pruning scene and thrashing scene, both in the Walters Art Gallery in Baltimore. *Vermicule* enamels with similar scenes may well have existed and found their way to the Near East, where they were transposed by Islamic artists into the medium in which for several centuries they had maintained unrivalled supremacy in chased and inlaid metal work.<sup>1</sup> It is interesting to note in this connection that the British Museum medallion, with the vintage scene, was discovered in Cyprus, and that Cyprus was the point of departure of merchants, ambassadors, and travellers who proceeded via Ayas, in South-eastern Anatolia to Erzerum, and thence, via Tabriz to Central Asia and to the Far East.

Yet another medium used in representing the Labours of the Months by the Islamic artists is found in the famous Carrand ivories now in the Museo Nazionale, Florence.<sup>2</sup> These pieces, of unequal size, are plaques which originally decorated one or more coffers. The three smaller pieces are decorated with dancers and musicians, the two larger plaques each show a pair of Labours of the Months. However, the figures and their attitudes have undergone some modifications and are adapted to Islamic taste. It is doubtful whether the Islamic artist was ever aware of the significance of the figures. He was probably attracted only by their decorative value.

The first plaque shows the figure of a vintager, which closely follows the Western model of September, but the figure of the peasant with the spade has

1. D.S. Rice, *op. cit.*, p. 31.

2. *Ibid.*, pl. 19, A and C.



become a lion hunter armed with a spear and retains only the main outlines of its model (fig. 6).

The second plaque shows a group representing a hunting scene and corresponds to the figure of the bird catcher in the Venetian relief representing October. The lower figure in this plaque shows a man holding a hare by its legs with his right hand and quenching the thirst of his hunting dog from a jar which he holds in his left hand. The last figure, in the upper register of the second plaque, depicts a man bending forward to cut the throat of a horned animal, probably, a gazelle, which replaces the hog of Western scenes showing the occupations of December (fig. 7). Thus, the borrowings from Western iconography made by the artist who carved the Carrand ivories are obvious.



Fig. 6. The Lion Hunter, ivory  
(September)

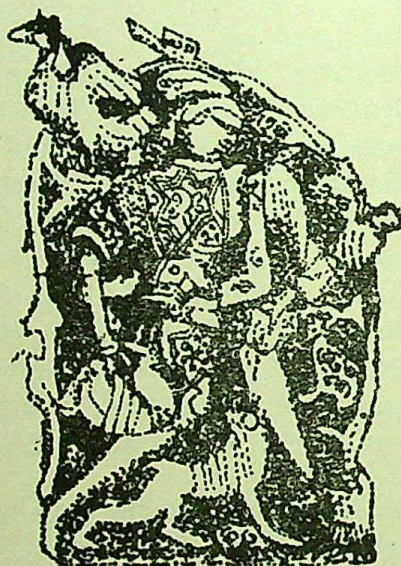
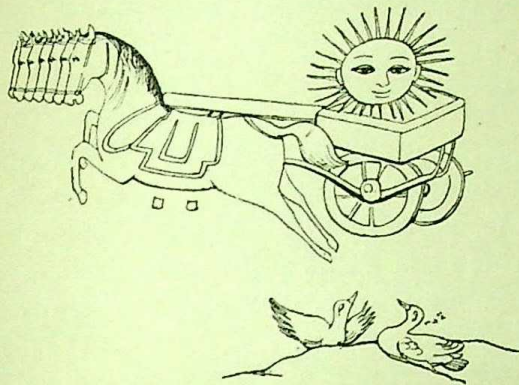


Fig. 7. A man cutting gazelle's throat  
ivory (December)

There is a great controversy about the origin and the date of these ivories. While Kühnel suggested Egypt or Asia Minor as place of their origin, Dimand and Migeon assigned them a Fatamid origin. As regards the date, the iconographic borrowings make it obvious that these were made in the second half of the 13th century.

The above examples thus make it clear that the representations of months in Islamic art were influenced by the Western examples which reached Islamic lands through ambassadors, missionaries and merchants, as also craftsmen, who were freely exchanged during the latter half of the 13th century and throughout most of the 14th century.





## VII. Seasons and 'Labours of the Months' in Western Art

The tradition of showing seasons and months in Western art extends far into the past. In the archaic and classical art of Greece, the seasons are usually shown as full figures and participating in some mythological scene. In early Roman art they appear as isolated figures and in late Roman art as isolated busts.<sup>1</sup> What is interesting to note is that early representations of the seasons were all female. Male representations developed in the 2nd cent. A.D. and were most frequently reproduced in the 3rd cent., specially on coins, sarcophagi and mosaics.

The so-called "active" seasons, which showed one or more figures engaged on work, emerged later under the influence of pictorial "rustic calendars" showing agricultural, civil and religious activities.<sup>2</sup> From them a single figure was chosen—the most obvious one—for each month, but "a figure always depicted in full activity never as a symbol".<sup>3</sup> In the fifth and sixth centuries A.D. we find only two major types, the busts of female seasons, represented by some twenty examples and the standing frontal seasons which occur half a dozen times. Occupational types of seasons are known only from two examples: the bronze reliefs of a casket from Fenek (Hungary), attributed to the 4th or 5th cent. and a "Visigothic" mosaic in Cardoba, dated to 6th or 7th cent.<sup>4</sup>

1. G.M.A. Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* (Mass. 1951), Vol. I, p. 75.
2. D.S. Rice, 'The Seasons and the Labors of the Months in Islamic Art', *Ars Orientalis*, Michigan, 1954, pp. 1-39.
3. Doro Levi, 'The Allegories of the Months in Classical Art', *The Art Bulletin*, Vol. 23 (1941), p. 287.
4. G.M.A. Hanfmann, *op. cit.*, Vol. I, p. 264; Vol. 2, p. 167, No. 362; p. 168, No. 364.



In the eleventh century yet another manner of depicting the seasons developed. It placed them in the four corners of concentric image of the universe.<sup>1</sup>

The Middle Age was not only the age of contemplation, it was also the age of work accepted and conceived not as servitude but as enfranchisement. Manual labour—in substance we quote Vincent of Beauvais—delivers man from the necessities to which since the Fall his body is subject, while instruction delivers him from the ignorance which has weighed down his soul. And so in the cathedral, where all medieval thought took visible shape, knowledge and manual labour are given a place of equal honour.

The custom of decorating the churches with calendars in stone was well established in primitive Christian times, for we know that the pavements of early basilicas were sometimes engraved with symbolic figures of the seasons.<sup>2</sup>

The sequence of the months became a reminder not only of the cycle of labour, but also of the cycle of the Christian year—the round of prayers and festivals.

The Romanesque churches, whose pavements were so often decorated with the signs of the zodiac, show how faithfully the traditions of earlier centuries were preserved. One realises the early origin of the great stone calendars carved on the doorways of Gothic churches. These small scale carvings, sometimes encased in quatrefoil frames on the facade, provide us delightful observation of every day life. The calendars carved on the Cathedrals at Chartres, Paris and Reims are works of true poetry. In these small panels, the age-long labour of man is shown to us, for it is not only the French peasant whom the artist represents, it is Man in every age, undying Adam bent towards the earth. The visitors to these cathedrals, who stopped on the threshold to contemplate them, found according to his outlook of life, different subjects for meditation. The sculptors drew inspiration from immediate reality for their scenes of rural life. At Chartres (the archivolts of the north porch), of Paris (west facade) and Amiens (pl. 8) the signs of the zodiac and the rural scenes, which accompany them, were disposed so as to follow the course of the sun. The sign of the months mount like the sun from January to June and descend from June to December.

1. The best extant examples are those of Harbanus Maurus's *De Universo*, a codex written at Monte Cassino in A.D. 1023; cf. D.S. Rice, *op. cit.*, p. 2.
2. The mosaic from a church at Tyre given to Louvre by the Renan mission represents scenes of the hunt and vintage accompanied by figures of the months; cf. Emile Male, *The Gothic Image* (Tr), New York, 1958, p. 65.



It is interesting to note that these calendars do not all begin with the same sign. At St. Savin (a Romanesque church) in Poitou Aries (March) is the first sign, on the facade of the cathedral at Amiens the year opens with the month of December and the sign of Capricorn, while on the two porches at Chartres the year begins with the month of January, accompanied, not by Aquarius, strange to say, but by the sign of Capricorn. It would, therefore, seem that during the Middle Ages the new year varied according to the locality and the signs of the zodiac did not correspond exactly with the length of each month, but were liable to encroach on the following one. This is evidenced in a poem on the months by the monk Wandalbertus, who flourished in the 9th cent.<sup>1</sup> But these anomalies are rare. Long before 1564, when the edict of Charles IX fixed January 1 as the beginning of the year for the whole of France, this date had in point of fact been adopted by the church.

When we analyse the bas-reliefs devoted to the labours of different months, we scarcely find a trace of literary influence, but instead definite artistic traditions which had come down through the centuries constantly renewed by contact with reality. The usual depiction of the months is as follows :

To the medieval peasant *January* was the month of feasts and rest. The sculptors of the 13th cent. show us the regal figure of a man seated before a well-furnished table, sometimes this figure has two heads, often one of an old and the other of a young man (as at Amiens). This symbolism of the two faces was popular. One face looked back over the past, the other forward to the future—one belonged to the closing and the other to the opening year. Sometimes for the sake of clearness Janus was shown closing a door through which an old man was disappearing and opening another to admit a youth. However, the usual depiction showed Janus seated in person at the family table.

*February* is a rough wintry month, and unless obliged to go out the peasant stays at home warming himself at a good log-fire (at Amiens and Rampillon).

In *March* one can no longer stay by the fireside. At Chartres, Semur and Rampillon the peasant is shown dressing his vines. At Chartres, where the wind is cold and the sky changeable, the vine-dresser still wears his winter-cloak and hood.

*April* was the most beautiful month in the year to the man of the Middle Ages, who preferred it even to the month of May. The first touch of spring, the

1. Wandalbertus, 'Monk of Prüm, Achery', *Spicil.*, II, p. 57.



bright Easter sunshine and the orchards in blossom under a threatening sky brought more joy to the heart of the 13th cent. peasant than the brilliant days of summer. April, with its indefinable charm and capricious nature, was conceived as a youth crowned with flowers. At Charters April carries ears of corn as reminder that the ear is forming at this season.

*May* is the month dedicated to the nobleman and his sport, and the carved and painted calendars show him going forth, sometimes on foot, sometimes on horseback. At times he carries a lance as at Chartres, more often he bears something less warlike—a branch, a flower, or his falcon on his wrist. But at Amiens the villein is represented as taking his rest in the shade.

In *June* the meadows are mown. At Chartres the work has not yet begun, but, it is clearly the feast of St. Barnabas—the traditional date—for the haymaker is shown going forth to the fields, a round hat on his head, his scythe over his shoulder and a whetstone at his side. In the 13th cent. the motif of sheep-shearing, so frequent in the 15th and 16th cent., first appeared in illustrated books.

*July* brings the harvest (fig. 8). At Chartres the peasant follows the general custom and cuts the corn with the sickle, but on the porch of Notre Dame at Paris the harvester sharpens a large scythe with life-like gesture before beginning his work.

In *August* the harvesting is not yet over as shown at Paris, Reims and Chartres. But at Semur and Amiens the stir of threshing has begun (fig. 9). At Amiens the peasant is working alone, nude to the waist.

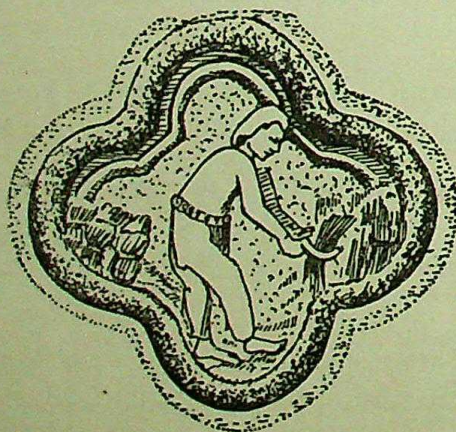


Fig. 8. Month of July (Amiens)



Fig. 9. Month of August (Amiens)



*September* is the month of vintage. The grapes were gathered at the end of September, when the vine-tredder trod gaily in the vats. At Amiens, instead of vintage, a man is shown gathering fruits (fig. 10).

The depiction of *October* is shown in two ways : (i) in the districts famous for their wines October sees the end of the vine-dresser's labours and so at Semur and Reims the wine fermenting in the vats is transferred to the casks, (ii) at Paris and Chartres once more in his winter cloak, the peasant seems to walk slowly under the chill October sky, scattering with a sweep of his arm, the seeds he holds in his apron.

The *November* is the month of preparations for the approaching winter. At Reims, the peasant gets in his supply of wood. At Paris and Chartres, the swineherd watches his pigs growing fat for the next month's feasts on the acorns blown down by the autumn winds. However, at Amiens, where the calendar is a little behindhand, the peasant is sowing his seed.

The end of *December* is a time of rejoicing and rest. The killing of pigs and cattle (fig. 11), and the baking of cakes are the employments depicted in the basreliefs and manuscripts. At Chartres, however, the month is shown as a gay reveller, who, glass in hand, is seated with a ham before him.



Fig. 10. Month of September (Amiens)

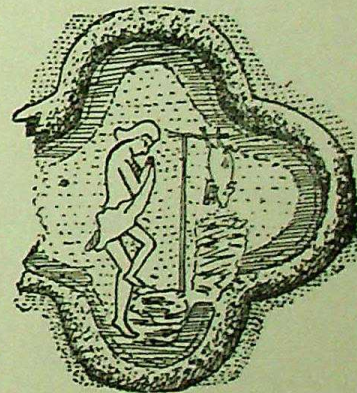


Fig. 11. Month of December (Amiens)

The year begins and ends with jollity. The depictions are so simple, so sober and so close to humanity.

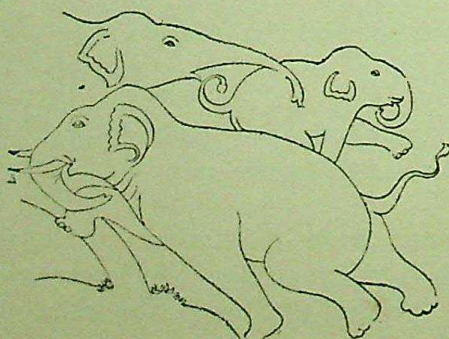
So far we have been discussing stone carvings only. If we turn our attention to book illustrations, which were the most popular form of painting in those days, we find that various months of the year found vivid depiction,



Most famous of these illustrations are Limbourg Brothers' creation '*Les Tres Riches Heures du Duc de Berry*', painted around 1413 to 1416, produced for the brother of the King of France. This luxurious "book of hours" represents the most advanced phase of the International style—combining Flemish, Italian and French influences. The most remarkable pages of the '*Tres Riches Heures*' are those of the calendar, with their elaborate depiction of the life of man and of nature throughout the months of the year. Improving upon the earlier depiction of single figures, the Limbourg Brothers introduced panoramas of human life in nature depicting several figures. Earlier Jean Pucelle had enriched the margins of the calendar pages of his "books of hours" by emphasising the changing aspects of nature in addition to the labours of the months.

The Limbourg Brothers, credited with the 'earliest snow landscape in the history of Western Art',<sup>1</sup> give an enchantingly lyrical account of village life in the dead of winter in the month of February. The harmoniously united landscape, architectural interiors and exteriors into atmospheric space. In some other calendar pages the life of the nobility is also painted. The most interesting, perhaps, is the January picture, the only interior picture of the group, which shows the Duke of Berry at a banquet. Some other paintings, for instance October (pl. 9), arouse the spectators awareness of the miserable lot of the peasantry in contrast to the life of the aristocracy. Thus we find that these paintings give us a true picture of the contemporary life of the rich and the poor alike.

1. H. W. Janson, *History of Art*, New York, 1966 (ninth printing), p. 281.







### VIII. Barahmasa in Indian Miniature Paintings

Painting and literature have been very closely associated from ancient times. They have inspired, nourished and regulated each other's growth through centuries. The epics,<sup>1</sup> *Jātakas*,<sup>2</sup> and the classical writings of the Sanskrit poets<sup>3</sup> have inspired the painters of ancient India on the one hand and treatises like the *Viṣṇudharmottara's Chitrasūtra*<sup>4</sup> and similar others<sup>5</sup> have regulated the growth of paintings on the other hand. Though the techniques and motifs in many cases remained the same, the themes of the paintings have been changing steadily and their depiction often mirror their times. *Saḍartu* and *Bārahmāsā* themes, though not known from ancient paintings; were painted frequently during the late medieval period. Before discussing the depiction of these paintings, however, it will be worthwhile to learn about those passages of the *Chitrasūtra* which describe the norms of painting the seasons, as these *ślokas* have a direct bearing on the topic under discussion.

#### THE CHITRASŪTRA OF VIṢṆUDHARMOTTARA

The *Chitrasūtra* is a treatise written in 'an early date of transition from Kushana to Gupta'<sup>6</sup> and it is interesting to note that the Chapter 42 of the treatise elaborately describes the depiction of seasons as it should be painted by the painters :

1. V.P. Dwivedi, 'Mahābhārata and Indian Art', in S.P. Gupta and K.S. Ramchandran (Ed.), *Mahābhārata, Myth and Reality*, Delhi, 1976, pp. 126-134.
2. G. Yazdani, *History of the Deccan*, Vol. I, Part VIII (Fine Arts), Bombay, 1955, pp. 48-60.
3. M.S. Nagaraja Rao, *Kirātārjunīyam in Indian Art*, New Delhi, 1979.
4. C. Sivaramamurti, *Chitrasūtra of the Viṣṇudharmottara*, New Delhi, 1978.
5. *Ibid.*, see Bibliography, pp. 199-210.
6. *Ibid.*, p. 42.



"The heat of summer is indicated by the sun in the sky and the folk around tormented by the heat. Spring is suggested by the seasonal trees in bloom, humming with bees and resounding with the coo of cuckoo, and men and women moving about blithe and gay".<sup>1</sup>

"The summer is to be delineated by the fatigue experienced by men, animals seeking the shade of trees and arbours, buffaloes enjoying a dip in the mire of muddy water as the pools dry up, birds hiding themselves in the thick verdure of trees and wild animals like the lion and tiger repairing to the cool comfort of their mountain caverns."<sup>2</sup>

"The rainy season is portrayed by dark laden clouds rather bent down by their aquatic burden and beautified by the colourful impact of the rainbow and lit up now and again by the flesh of streaks of lightning".<sup>3</sup>

"Autumn is painted by trees laden with fruit, corn ripe in the fields, pools filled with lotuses and swans."<sup>4</sup>

"Approach of winter is indicated by dew and fog settled all over, the earth bare and dreary, and the whole atmosphere misty."<sup>5</sup>

"The deep cold of winter is portrayed by crows and elephants joyous, man tormented by cold, and snowfall around everywhere."<sup>6</sup> The text goes further and states that "The painter should study the picture and mood of nature and depict the seasons as he sees around him by the flowers and fruit on trees and the joy or happiness of men, animals and birds."<sup>7</sup> Concluding the quality of good picture the text says that "The picture painted in conformity

1. *Prāṇinām kleśataptānāmādityen nidarśayet,  
Vṛkṣhairvasantajaiḥ phullaiḥ kokilāmadhupotkataiḥ ||73||  
Prahṛaṣṭanaranārīkaṁ vasantaṁ tu pradarśayet,  
Klāntaiḥ kārya naraigrīṣmaṁ mṛgaiśchhāyāgataistathā ||74||  
Translation by Shri C. Sivaramamurti, op. cit., page 192.*
2. *"Mahiṣaiḥ pañkasalīnaistathā śuṣkanalāśayam,  
Vihaṅgaidrurmaslīnaḥ siṅghvyāghrairgurhāgataḥ ||75||*
3. *Toyanamraghanairyuktaṁ sendrachāpavibhūṣaṇaiḥ/  
Vidyudvidyotanariyuktāṁ prāvraṣṁ darśayettatha ||76||*
4. *Saphaladrūmasaṁyuktāṁ pakvasasyāṁ vasundharāṁ/  
Sahaṁsapadmasalilāṁ śaradaṁ tu tathā likhet ||77||*
5. *Sabāṣpasalilāsthānaṁ tathā lūnavasundharam/  
Sanihārādigantaṁ cha hemantaṁ darśayedhyudhaḥ ||78||*
6. *Hṛṣṭavāyasaṁātangaṁ śītārtajanasankulam/  
Śiśiraṁ tu likhedvidān himchchhannadigantaram ||79||*
7. *Vṛkṣhāṇām puṣpaphalataḥ prāṇinām madatasthā/  
Rtūnām darśanam kārya lokān dṛṣṭavā narādhipa ||80||*



with region, time, form and age is the best, and that which is the opposite of it is clearly so in quality as well."<sup>1</sup>

The above mentioned guidelines are quite exhaustive and cover all the six seasons. It is still more interesting to note that these guidelines were quite faithfully followed by the painters of the ancient India and continued to be followed during the medieval times as well.

In this connection G. Yazdani's observation about Ajanta paintings are worth quoting : "The beauty of trees and natural scenery made a special appeal to his (painter's) imagination, because the Buddha had attained enlightenment sitting under a banyan tree, while several other stately trees are associated with him in his previous incarnations, or in his next life as Maitreya. The painter has therefore delineated them in a variety of styles, in their spring grandeur, and also in autumnal beauty with red and pale brown leaves."<sup>2</sup>

The *Chhadanta Jātaka* scenes, i.e. Chhadanta's life in Himalayas, his favourite resort under the banyan tree, the lotus-lake, etc. of 2nd century B.C. at Ajanta's Cave no. 10, seems to pre-suppose the norms mentioned by the *Viṣṇudharmottara*. Does this mean that these norms were in actual operation for several centuries before being codified during the Gupta period ? The later Vakataka period cave paintings also show similar traits.

Subsequent wall paintings as well as miniature paintings reflect the knowledge of principles mentioned in the *Chitrāsūtra*. However, we shall confine ourselves to the survey of seasons and *Bārahmāsā* in miniature paintings only. Most of these miniature belong to the 17th and 18th centuries when the theme seems to have caught the imagination of the painters. It may, however, be mentioned here that it is surprising that though the *Bārahmāsās* became quite popular in Hindi literature during the 13th to 16th centuries, and became an essential part of the Sūfi poets' *kāvya*s, the themes' mass depiction in miniatures is a much later development. In most of the cases sets of 12 months were painted alongwith Devanāgarī writings, either on top panel or at the back of the paintings, thus establishing beyond doubt that the paintings were based on the literary descriptions. Each court had its own painters and poets who vied with each other to excel in depicting these themes.

1. *Yathādeśam yathālkāla yathādeham yathāvayam*  
*Kṛayamānam bhaveddhanyam viparītamatoanyathā* [83]
2. G. Yazdani, *op. cit.*, p. 59, plate XLII (b) and XLV.



### THE VASANTA VILĀSA

Of all the miniature paintings illustrating the theme of seasons and months known so far, the *Vasanta Vilāsa phāgu* scroll at the Freer Gallery of Art, Washington D.C. is the earliest.<sup>1</sup> It is dated in the year *Vikrama Samvat* 1508 A.D. (1451-52) and originally had 84 painted panels, but the first 5 are now lost.<sup>2</sup> Besides being the oldest illustration of the theme, the scroll is by far the most ornate and elaborate known manuscript of a secular work decorated in the Western Indian style of painting. Most of the panels are in fairly good state of preservation.

The *phāgu* takes many ideas from the common Indian storehouse respecting the beauties of Spring and the sway of love.<sup>3</sup> It gives a certain pertinence to such items as the blossoming of the fragrant mango, the warbling of the cuckoos, the buzzing of the bees, the pain which the lonely wife feels when the moon's rays, normally cooling, fall upon her body and burn her, her joy when she hears the crow's cawing that announces her husband's return, and the bees' promiscuity among the flowers. These descriptions and their depiction in paintings corroborate *Chitrasūtra's* description of Spring.<sup>4</sup>

Our interest is, however, confined to the scrolls' paintings and the depiction of the Spring season. As the whole scroll is dealing with Spring, obviously almost all the panels show the characteristics of the season in one or the other context. One of the scenes,<sup>5</sup> for instance, shows a traveller, amid the buzzing of the bees and the fragrance of the Spring trees and recalling his beloved and stricken by separation, collapsed on the ground (pl. 10). The tree at the right is doubtless meant for a *Vasanta*-tree. It is, however, interesting to note that this tree pattern reminds us of a floral tile, a common feature of the Muslim Courts. Similarly, the projected eye is in keeping with the contemporary Jaina paintings.<sup>6</sup> Parrots, kokilas and a squarrel appear on the various trees. There are mountain-peaks at the lower edge of the painting, a touch of cloud at the top. Another panel<sup>7</sup> shows that when the female kokilas warbles, the young women's longing becomes full, but the luckless ones who are separated from their husbands are shaken (pl. 11). The painting

1. W. Norman Brown, *Vasanta Vilāsa*, New Haven, 1962.

2. *Ibid.*, p. 6.

3. *Ibid.*, p. 4.

4. Please see pages 79-80.

5. N. Brown, *op. cit.*, fig. 16.

6. Karl J. Khandalavala, Moti Chandra and Pramod Chandra, *op. cit.*, fig. 8-9.

7. N. Brown, *op. cit.*, fig. 21.



seems to show the unhappy young woman. Two attendants attend on her. The panel shows three blossoming trees, specially plantain tree on right in full bloom, obviously indicating *Vasanta Rtu*. Lower left corner shows a bird on a hill top and two other birds are perched on the central tree. Patches of clouds are also seen. In yet another panel<sup>1</sup> of *Vasanta Vilāsa*, when women separated from their husbands see the glory of the forest in Spring time, they tremble; at night when they recall their husbands, their eyes fill with tears (pl. 12). The painting shows the lady seen in a pavilion in a dejected mood and is being consoled by her confidante. Outside the pavilion is a forest in bloom in which are a peafowl dancing with outspread tail, a peahen watching him, and at the right a tiger devouring its prey, which appears to be a black buck.

It is in the stanza 50 of the *Vasanta Vilāsa* that the wife and husband meets.<sup>2</sup> The scroll has several panels showing their union, some of which can be termed as erotic.

Here it must be mentioned that "the artist is more concerned with his narrative than with the exhibition of his accomplishment; and consequently the most possible use is made of symbols and suggestion, regardless of the harmonies of throbbing colour and balanced composition".<sup>3</sup> The colour scheme is extremely simple, and there is a preponderance of yellow, red and blue. The background is generally yellow. A few effortless lines suffice to depict men and women, birds and animals quivering with life and movement and thus vividly portraying the *Vasanta Rtu*.

### THE LAUR-CHANDĀ

Maulana Daud's *Chandāyan* or *Laur-Chandā* is an *Avadhī* (a dialect of Hindi prevalent in Eastern part of Uttar Pradesh) romance based on popular folk traditions of the Ahirs of U.P.<sup>4</sup> The story is also called *Lorikāyan*.<sup>5</sup> Lorik is the hero and Maina is the separated wife. Chandā is the heroine. When Lorik goes away leaving Maina behind, she requests Sirjan to take her message to Lorik and to ask him to return before it is too late. In the same context she sings of the difficulties experienced by her in different months.

1. N. Brown, *op. cit.*, fig 45.

2. *Ibid.*

3. N.C. Mehta, *Studies in Indian Painting*, Bombay, 1926, p. 17.

4. Rai Krishnadasa, 'An illustrated Avadhī mss. of Laur-Chanda in the Bharat Kala Bhavan', *Lalit Kalā*, Nos. 1-2.

5. *Ibid.*



Several painted versions of this *kāvya* are known from different collections.<sup>1</sup> The earliest painted version is known as Lahore Museum *Laur-Chandā*, although after partition the painted leaves were divided between Lahore and Chandigarh museums. Two of its folios were illustrated in *The Art of India and Pakistan*<sup>2</sup> but were wrongly identified as *Bārahmāsā* paintings.<sup>3</sup> While the colour plate is depicting Maina describing difficulties of *Sāvana* to two *sakhīs* in the lower panel.<sup>4</sup> The other illustration, though part of *Laur-Chandā*, does not depict any month but some other incident.<sup>5</sup>

These paintings have quite successfully depicted the various seasons. For instance, the painting illustrating *Sāvana*<sup>6</sup> shows a lady trying to receive rain drops in her hand. She stands against a blue background, where rain is clearly visible. Rain is also visible over two cottages. The spirit of the rainy season is well conveyed by the painter.

In another illustration depicting the month of *Pūsa* or *Pauṣa* (pl. 13), now at the Chandigarh Museum,<sup>7</sup> the composition is divided into eight panels. In this, as well as in all other illustrations of this *mss.*, the top right panel shows an old man with rosary, trying to turn the leaves of a *mss.* kept before him on a wooden stand. In all likelihood this could be the portrayal of the poet, Mulla Daud. In this illustration while 3 panels show heroine with her maid, either conversing or at toilet, the other show ready-bed—a symbol of the expectancy of the arrival of Lorik. In the lower left corner of the painting, Maina is seen describing her *virah* (separation) to Sirjan. She says, “The month *Pūsa* has come (and Lorik has not come back so far). I cannot sleep even for a second, neither during day nor during night. For whom should I decorate myself? Neither I can die, nor I can live. People have brought out their woollen clothes, but I can not tolerate even a thin garment as the body is burning in *virah-jvara* (fever of separation). O, Beloved! please come back as *Śiśira* (cold season) has come. O Sirjan, I am loosing hope

1. Karl Khandalavala and Motichandra, *An Illustrated Āraṇyaka Parvan in the Asiatic Society of Bombay*, Bombay, 1974, pp. 3-6, 9.
2. Leigh Ashton (Ed.), *The Art of India and Pakistan*, London, 1950, Colour plate ‘A’ and plates 82 (399b). In fact four folios were exhibited, p. 109-10
3. Karl J. Khandalavala pointed out the correct identification in his pioneering article ‘Leaves from Rajasthan’ in *Marg*, Vol. 4, no. 3 (1950).
4. Leigh Ashton, *op. cit.*, colour plate A.
5. *Ibid.*, plate 82 (399b).
6. *Ibid.*, colour plate A. It bears a caption in Devanagari as well, although the text is in Persian. Could it mean the painter was a Hindu?
7. Acc. No. K-7-30-c.



every day but Lorik is not returning. Why can't he (Lorik) realise that his assets (*i.e.* youthful charms of Maina) are diminishing day by day."<sup>1</sup>

Yet another illustration from the same *mss.* (pl. 14) depicts the *Phālguna* month.<sup>2</sup> Unfortunately it is very badly damaged. However, it is apparent that this, too, is divided into six panels. Like the other paintings of the *mss.*, this also shows the poet (alas ! his head is damaged) seated in a pavilion on top right corner. One of the two central panels show the heroine at toilet looking into a mirror assisted by a maid. The other middle panel shows a blossoming plant. The lower left panel shows a lady taking bath, the maid is pouring water from a pitcher. The painter has tried to depict the same feeling as reflected in the poetry.<sup>3</sup> Specially the last two lines are quite touching : "I have been weeping (with blood-tears), my *choli* (bodice) and *chīra* (upper garment) have become blood-red. Sirjan ! please go and tell Lorik that your Maina has become charcoal, having burnt herself in Holi<sup>4</sup> (of separation)."

In all likelihood this Laur-Chanda manuscript was painted around 1550 A.D., as it resembles the *Chaurapañchāsikā* group of painting having *kulhādāra* turban and *chākdār jāmā* (four pointed upper garment).<sup>5</sup> Six folios of this *mss.* are now in the Bharat Kala Bhavan, Varanasi.

As regards its provenance, it belongs to the northern part of the country from Delhi to Jaunpur,<sup>6</sup> the area where the story was very popular. It could not have been Rajasthan or Madhya Pradesh as the story of *Laur-Chandā* is unknown to the *chārṇas* (bards) of these areas.

Two more painted versions of *Laur Chandā* are known from two different collections. One is in the Prince of Wales Museum, Bombay and the other is at the Rylands Library, Manchester.<sup>7</sup>

1. Charlotte Vandeville, *Bārahmāsā*, Pondichery, 1955, pp. 43-45.

2. Chandigarh Museum Acc. No. K-7-30-F.

3. C. Vandeville, *op. cit.*, p. 47.

4. *Holi* is the festival which falls in the *Phālguna* month and in which a bonfire is burnt. The tradition also believes that separated body gets burnt because of *virah*, which is like a fire.

5. Karl Khandalavala and Motichandra, *op. cit.* (1974), pp. 2, 4-5.

6. *Ibid.*

7. Karl Khandalavala, Motichandra, Pramod Chandra & Parmeshwari Lal Gupta, 'A new document of Indian painting', *Lalit Kala*, No. 10, 1961, pp. 45-54.



According to Karl Khandalavala and Motichandra the former "is undoubtedly the most superior product of the entire Kūlhādāra group".<sup>1</sup> It evidences marked Persian influence of the Turkman school in several respects, and could be the work of either a Persian artist settled in India or of Indian artist trained in Persian style.<sup>2</sup>

One of the illustration from POWM *mss.* (pl. 15) depicts Maina, accompanied by a maid, narrating the sorrows of *Bhādon* to Sirjan in the central panel. The lower panel shows two well-fed bullocks grazing the grass in the foreground, indicating the rainy season. A man is seated on a platform holding pen and slate. Inkpot is kept before him. His presence is quite interesting and reminds us of a similar figure seated in the Lahore Museum illustrations in upper right corners. This seems to have been the fashion of the day to paint the author also in the illustrations.

Yet another folio of this *mss.* depicts the month of *Agahan*.<sup>3</sup> A man is shown seated along with two ladies inside a pavilion and three bullocks are shown in the foreground. These folios, too, seem to have been painted in the first half of the sixteenth century.<sup>4</sup>

As regards the *Laur-Chandā* *mss.* at the Ryland Library, the illustrations reproduced in printed form so far<sup>5</sup> do not include the depiction of the months. But in all likelihood they are there, as the story include such descriptions. This *mss.* has been dated around 1575 A.D.<sup>6</sup>

Thus, it becomes obvious that the *Laur-Chandā* *mss.* included the *Bārahmāsā* theme which were usually painted along with other illustrations of the manuscript. There is a manuscript of *Miragāvatī*<sup>7</sup> at the Bharat Kala Bhavan, Varanasi, which, too, in all likelihood has similar depictions of months. Painted version of *Madhumālatī-Chaupāī* at the L.D. Institute, Ahmedabad<sup>8</sup> and the Museum of Indian Art, Berlin<sup>9</sup> are also likely to have some paintings on *Bārahmāsā* theme.

1. Karl Khandalavala & Motichandra, *op. cit.* (1974), p. 6.

2. *Ibid.*

3. Karl J. Khandalavala and Motichandra, *New Documents of Indian Painting—A Reappraisal*, Bombay, 1960, fig. 161.

4. *Ibid.*

5. *Lalit Kala*, no. 10, pp. 45-54, figs. 1-12 and colour plate B.

6. *Ibid.*, p. 47.

7. National Museum, *Manuscripts from Indian Collections*, New Delhi, 1964, p. 57.

8. *Ibid.*, pp. 66-67.

9. H. Hartel, *Museum für Indische Kunts Berlin*, 1971, Cat. nos. 272 to 280.



## THE MUGHAL PAINTINGS

Although the depiction of months, discussed so far, is known from the manuscripts of the Pre-Mughal and the early Mughal periods, it is surprising that the theme found no favour with the Mughal court artists. No illustration either of *Ṣaḍartu* or *Bārahmāsā* themes of the Mughal Period has been discovered so far. Still more surprising is the fact that most of the *Sūfi kāvyas*, which describe *Bārahmāsā* elaborately, were composed during the course of the Pre-Mughal and Mughal periods. The only explanation which can be put forward for the absence of the *Bārahmāsā* painting in the Mughal miniatures is that while the theme was quite popular with the masses, probably it had not reached the Mughal court. And obviously, the Mughal painting being a court-art, did not take cognizance of this theme. Yet, at the same time it may be mentioned here that the Mughal painters excelled in painting nature.<sup>1</sup> In fact, some of them, such as Mansur, specialised in painting natural phenomenon and have left behind several excellent paintings of birds, etc.<sup>2</sup>

## THE DECCANI PAINTINGS

The Deccani painting mainly flourished at Bijapur, Ahmednagar, Golkunda and Hyderabad. Recent discoveries have shown that Aurangabad was also an active centre.<sup>3</sup> All these places are situated in a region which does not go through such extreme climatic changes as are experienced by North India. It is, therefore, not surprising that *Bārahmāsā* theme is almost non-existent in Deccani miniatures. At the same time it may be mentioned that *Rāga-Rāginīs* and similar other subjects were favourite of the Deccani painters and they took delight in depicting nature in its various changing moods.<sup>4</sup> Blossoming mango-trees,<sup>5</sup> flowering shrubs<sup>6</sup> and colourful skies<sup>7</sup> are some of the

1. Stuart Cary Welch, *Mughal India*, New York, 1964, pl. 35 and R.H. Pinder Wilson, *Paintings from the Muslim Courts of India*, London, 1976, Cat. nos. 1, 6, 25, 64, 124 and 126.
2. Asok Kumar Das, 'The Turkey in the Mughal and Amber-Jaipur Painting', *Journal of Indian Museums*, Vol. XXX-XXXI, New Delhi, 1975, pp. 61-67.
3. Saryu Doshi, 'An Illustrated manuscript from Aurangabad, dated 1650 AD', *Lalit Kalā*, No. 15, New Delhi (n.d.), pp. 19-28.
4. Jagdish Mittal's chapter on Painting in H.K. Sherwani (ed.), *History of Medieval Deccan*, Hyderabad, 1973, pl. IIb.
5. *Ibid.*, pl. XIX (a), also *Marg*, Vol. XVI, No. 2, Colour Plate facing page 20.
6. *Ibid.*, pl. III (b), V (b), XV.
7. O. P. Sharma, *Indian Miniature Painting*, Tokyo, 1974, pls. 19, 20, 21, 25.



characteristic features of the Deccani paintings. In some cases ponds with lotuses also figure in the paintings.<sup>1</sup> It may further be mentioned that the Deccani artists were, in some cases, so fond of depicting colourful shrubs that even while painting portraits of individual rulers, etc. they introduced these,<sup>2</sup> thereby indicating the season in which the portrait was painted. The themes of seasons and months, however, did not find much favour with Deccani artists.

So far only two large Deccani paintings (size 6' x 3') depicting seasons have been published.<sup>3</sup> But even these were wrongly identified as of Jaipur origin by N.C. Mehta, who first published these. On close scrutiny, however, it becomes obvious that these are of Deccani origin.<sup>4</sup> They are symbolic of Summer and Winter and each show a lady, dressed in typical Deccani fashion—tight pyjama and robe coming upto toes—which Mehta describes as 'mixed Rajput and Muslim costume', standing under a tree. While the tree in the Summer is blossoming mango, in the Winter it is a *champaka* shrub. The other change is that while in the former it is a doe 'wilfully looking up' towards the lady, in the later it is a *sāras* (crane). In the foreground the conventional flowers of chrysanthemums and of sun-flowers are shown in bloom. The background show receding views of buildings, palm trees and hillocks. The whole setup is, thus, Deccani. These can be dated to c. 1725-50 A.D.<sup>5</sup> Two more paintings of this large-size depicting Rain and Spring exist at the Maharaja Museum, Jaipur. The depiction of *Vasnata* (pl. 16) shows a tall and elegant lady holding flower in the right hand standing under a flowering tree attended by a maid. Her other arm is clasped around the tree. Flowers all around. Background shows a sweeping view of a city. This, too, was painted at Hyderabad in 1742. So far no other Deccani painting depicting seasons and months has come to light.<sup>6</sup>

In this context, it will not be out of place to mention the South Indian tradition of depicting individual *tithis* (dates) in painting form. The National Museum, New Delhi<sup>7</sup> has a set of miniatures from Tanjore showing

1. O.P. Sharma, *Indian Miniature Painting*, Brussels, pl. 18.
2. Jagdish Mittal, *op. cit.*, pl. XV, and Mario Bussagli, *Indian Miniature*, Milan, 1960, pl. 37.
3. N.C. Mehta, *Studies in Indian Painting*, Bombay, 1926, pls. 12 and 13.
4. Shri Jagdish Mital, Hyderabad has confirmed their Deccani origin and assigned them c. 1725-50 A.D. date in his letter to me dated 3rd June, 1977.
5. Dr. Ashok Das has informed me that these were painted in 1742 at Hyderabad.
6. Shri Jagdish Mittal, Hyderabad, letter dt. 3.6.77 and Col. R.K. Tandon, Secunderabad, dated 12th July, 79.
7. O.P. Sharma, *op. cit.* (1974) p. 9, pl. 22.



various days in human garb. For instance, "the third day of the bright fortnight of a month"<sup>1</sup> is represented as a lady riding a bull and holding a trident and a golden bowl (pl. 17). The crescent moon is shown above in the deep blue sky. On top of the painting "*Śukla tratiyā*" is written in *Devanāgarī* as well as in two other south Indian scripts. Two line *Devanāgarī* inscription occur on the lower border.

Thus, we find that though the Deccani painters did not paint the *Bārahmāsā* theme directly, the theme did inspire various artists of Deccan to paint the nature in its vivid colours.

### THE PAHARI PAINTINGS

The Pahari miniatures which flourished in the Punjab hills from about mid 17th to late 19th century surpass all other schools in the depiction of the nature in its many moods. Almost all the schools of the Pahari *Kalam*—Guler, Kangra, Garhwal, Basohli, Jammu, Kulu, etc., painted nature in its various aspects in colourful forms. Even when the painters were painting some religious theme<sup>2</sup> or *durbār* scene<sup>3</sup>, they introduced nature in the painting in some or the other form. This may probably be the outcome of patrons' and painters' living amidst the natural surroundings and witnessing the myriad changing forms of the nature. However, when it comes to the actual depiction of the *Bārahmāsā* theme, we find it painted in the Chamba, Datarpur, Garhwal, Guler, Kangra, Mandi, Nurpur and Suket schools. Paintings on the *Bārahmāsā* theme from other Pahari schools have not been discovered so far.

### THE CHAMBA SCHOOL

The painting tradition at Chamba, which can be traced back to c.1700 A.D.,<sup>4</sup> continued till the middle of the 19th century. The themes painted by the Chamba painters include scenes from Indian mythology (such as Rama, Krishna and Usha-Aniruddha, Krishna-Sudama); *durbār*-scenes, *nāyaka-nāyikās*, *rāga-rāginis* and *Bārahmāsā*, etc.

1. O. P. Sharma, *op. cit.* (1974), Acc. No. 62.160.
2. W.G. Archer, *Indian Paintings from the Punjab Hills*, Delhi, 1973, Vol. II, pp. 17(3) ; 25 (7) ; 35 (20), etc.
3. *Ibid.*, pp. 171 ; and S.C. Kala, *Indian Miniatures in the Allahabad Museum*, Allahabad, 1961, col. plate B.
4. W.G. Archer, *op. cit.*, pp. 63-91.



The Jagdish and Kamala Mittal Museum of Indian Art, Hyderabad<sup>1</sup> has a charming painting depicting the month of *Āsoja* (October)<sup>2</sup>. Set in an oval frame the painting depicts (pl. 18) the hero, well equipped with all weapons, taking leave of the heroine in the foreground. The heroine looks to be in a sad mood, and seems to be requesting him not to go out in the season. Probably it is based on the text of Keshavadasa. The background shows a temple of goddess Durga and three Brahmins busy in meditation before it. A few ladies are seen bringing garlands and offerings. It is datable to c. 1800 A.D. and according to Randhawa, it is attributed to Chhajju, son of Ranjha.<sup>3</sup> Another painting, showing summer season, is also attributed to Chhajju.<sup>4</sup> It shows a lady out in open near two bushes standing listening to music played by two maids. Another holding huqqa. Two birds, probably 'chakor' in the foreground.

The National Museum, New Delhi has a painting depicting *Jyeṣṭha* (pl. 19), which has a setting quite similar to that of *Āsoja* discussed above. This too, can be dated to c. 1800 A.D. The Vogel's catalogue of the Bhuri Singh Museum, Chamba mention six paintings of a *Bārahmāsā* series.<sup>5</sup>

The months represented are : *Bēśākh*, *Jeth*, *Asūj*, *Poh*, *Māgh* and *Chetar*. Obviously the set must have been of 12 paintings, the other six having been lost. Set in oval frames and painted with profuse use of chocolate brown, these paintings have been attributed to Tara Singh.<sup>6</sup> The month of *Chetar* (*Chaitra*) shows a young couple seated in the foreground, the background showing blossoming trees and singing birds and a lake, etc. (pl. 20).<sup>7</sup> The young hero is carrying shield and sword, indicating his readiness to go out and the lady is requesting him not to proceed. It seems to be based on Keshavadasa's verses and is datable to c. 1850 A.D.

Besides the *Bārahmāsā*, the Chamba artists seem to have painted *ṣaḍartu* sets also. Shri Jagdish Mittal has informed, and very kindly sent me a photograph, of a painting showing *Śisīra Rtu* which was painted at Chamba around c. 1800 A.D. and is presently in the famous Edwin Binney Collection, San Diego, U.S.A. (pl. 21). Attended by three maids Radha and Krishna are enjoying a

1. Acc. No. 76.293.

2. M.S. Randhawa, *Chamba Painting*, New Delhi, 1967, Cover and pl. VIII. (*Āsoja* is the other name of *Āśvin*, which is also called *Kvār*).

3. *Ibid.*, pl. VIII, Jagdish Mittal endorses this view.

4. Jagdish Mittal, 'New Studies in Pahari Painting', *Lalit Kala*, No. 12, New Delhi, 1962, pl. B, p. 32.

5. J.P. Vogel, *Catalogue of the Bhuri Singh Museum at Chamba*, Calcutta, 1903, pp. 14-15.

6. M.S. Randhawa, *Chamba Painting*, New Delhi, 1967. (Introduction, the last but one paragraph).

7. M.S. Randhawa, *Kangra Paintings on Love*, N. Delhi, 1962, pl. XXI has exactly similar setting.



moonlit night on an open terrace. Inscription reads “*Śisara rtuḥ : Māgha : Phālgunah :*”

The Chamba artists, living amidst the bountiful nature ; seems to have always been eager to introduce clouds, rows of flying cranes, peacocks, fountains and pavilions set in greeneries,<sup>1</sup> whenever there was even a slight excuse. The painting showing ‘the Joy of Rains’ at the State Museum, Lucknow<sup>2</sup> depicting a lady on swing could easily be labelled as the depiction of the month of *Śrāvana*. Similarly the painting showing ‘Raja Charhat Singh with his Rani watching cranes flying in the sky in a row’<sup>3</sup> could easily be mistaken for the month of *Bhādon*. This obviously shows that the artists were well aware of the association of these elements with the months he intended to portray as the setting for his painting.

It may not be out of place to mention here about the rich Chamba mural tradition.<sup>4</sup> The ‘Rang Mahal’ at Chamba had a number of panels, which have now been shared between the National Museum, New Delhi and the State Museum, Simla. Some of these depict seasonal themes also, such as ‘The ladies on a swing’<sup>5</sup> is nothing but the depiction of ‘the month of *Śrāvana*’. This is datable to Charat Singh’s reign (1808-44 A.D.).

#### THE DATARPUR SCHOOL

The Datarpur school of Pahari miniatures is an identification which was first brought to the notice of the scholarly world by W.G. Archer.<sup>6</sup> Very few paintings can be assigned to this school which seems to have been rather short-lived—c. 1800 to 1850 A.D. only.

Only one *Bārahmāsā* set painted at Datarpur around c. 1820-30 A.D. is known so far. It is characterised by its rectangular floral frame, whose further cut corners give the painting an octagonal shape. Only four paintings of this series have been brought to light so far—three of which belong to the Kasturbhai

1. M.S. Randhawa, *op. cit.* (1967), figs. 4, 5, 7 and 8.

2. *Ibid.*, fig. 7.

3. *Ibid.*, fig. 8.

4. Jagdish Mittal, ‘The Wall paintings of Chamba’, *Marg*, vol. VIII, no. 3, Bombay, 1955, pp. 38-42 and 97.

5. *Ibid.*, fig. 3.

6. W.G. Archer, *op. cit.* (1973), vol. I, pp. 95-96 and Vol. II, pp. 72-73.



Lalbhai Collection,<sup>1</sup> Ahmedabad, and one to V. & A. Museum Collection, London.<sup>2</sup> The last named show the month of *Jyēṣṭha*. It shows a Sikh prince with a turban and plume seated on a chair gazing at a lady in white dress who sits on an orange-brown stool (pl. 22). Beyond them is a dried up hillside with a girl offering water to a thirsty man outside a hut and an elephant roaming in peaceful association with a tiger picking up a snake with its trunk. Another herd of several elephants is also seen. A noon-day sun in its full glory is seen in right top corner.

As one of these paintings, depicting *Pauṣa*,<sup>3</sup> has a *Gurumukhī* inscription on its back describing the month in the words of Keshavadasa, it can be inferred that the whole set was based on Keshava's verses, which seems to have been very popular with Pahari painters.

### THE GARHWAL SCHOOL

The painting at Garhwal usually show the late phase of the Pahari *Kalam* and can be traced as far back as c. 1750 A.D. Besides painting the life scenes of Krishna, *nāyaka-nāyikās*, *Krishna-Sudāmā* episode, etc. the *Bārahmāsā*, too, found favour with Garhwal artists. Three paintings of this school, set in an oval frame, have been published by W.G. Archer.<sup>4</sup> These show the months of *Kārtika*, *Agahana* and *Phālguna*. All the three show the hero and heroine standing on a terrace gazing in each other's eyes. One of the painting's flap is inscribed in *nāgarī* characters with verses from an unidentified poet. The painting showing *Agahana* (pl. 23) shows the couple standing looking into each other's eyes. While the hero wears orange-red coat and trousers and a greyish-mauve wrap striped with gold, the heroine is wearing orange-red skirt and dark blue veil. Two large cranes are flying against the dark blue sky.

Yet another painting of this school is in the Chamba Museum Collection (pl. 24). It shows a couple seated on a terrace in the foreground talking to each other. Their facial types are similar to those painted in *Agahana*, discussed above. The borders of the two paintings are also similar. The background shows a tree and bushes, receding hills and a group of houses. In all likelihood it represents the month of *Chaitra* and can be dated to the first quarter of the 19th century A.D.

1. W.G. Archer, *op. cit.*, Vol. II, pp. 73, nos. 4 (i) and (ii) and M.S. Randhawa, *Kangra Paintings on Love*, New Delhi, 1962, pl. XXV. Randhawa has attributed it to the Guler school.
2. W.G. Archer, *op. cit.* (1973), p. 13, no. 15.
3. M.S. Randhawa, *op. cit.* (1962), pl. XXV.
4. W.G. Archer, *op. cit.* (1973), pp. 78-79, 5 (i) and (ii).



Coomaraswamy, too, has published a painting of this school.<sup>1</sup> It shows the month of *Kārtika* and depicts the usual scene. It is based on Keshava dasa's poetry. Ascribed to Mola Ram, it is dated to c. 1774 A.D.<sup>2</sup>

A few other Garhwal paintings, though not showing seasons or months in the strict sense, depict rainy seasons, which seems to have been a favourite of Garhwal painters. One such painting shows Radha and Krishna taking shelter under a tree from the rain.<sup>3</sup> Yet another shows lovers on a terrace enjoying music and looking towards the dark sky where several cranes are flying high.<sup>4</sup>

### THE GULER SCHOOL

The Guler State was one of the oldest, most powerful and extensive Pahari kingdom, with equally important school of painting. Some of its paintings go back to c. 1700 A.D. and seem to have exercised influence on the Pahari schools developed subsequently. The State Museum, Lucknow has a Guler painting set in rectangular frame showing the month of *Bhādon*.<sup>5</sup> Frightened by the lightening and thunder of clouds the beloved is clinging to her lover and the disturbed cranes are flying in the sky. A peacock is perched on window and a maid sits in another chamber.

Another painting of this school, in the Kasturbhai Lalbhai Collection, Ahmedabad<sup>6</sup> shows the rainy season, based on Bihari's poem :

*Chhinaku chalati thathakati chhinaku bhuja pritam gara dāri,  
Chadī atā dekhati ghatā, vijju-chhatā sī nāri.*<sup>7</sup>

It has been translated by Randhawa as follows :

“With her arm around her lover's neck,  
She watches the dark gathering clouds from the top of the house,  
Restless and shining like a streak of lightening  
Sometimes she moves on and then stops suddenly.”

1. A.K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, Part V, *Rajput Paintings*, Cambridge, 1926, p. 193.
2. *Ibid.*
3. W.G. Archer, *op. cit.* (1973), p. 84, pl. 16.
4. *Ibid.*, p. 82, pl. 9.
5. M.S. Randhawa, *op. cit.* (1962), pl. XXIII. For quite a similar painting see: *Gods, Thrones and Peacocks*, New York, 1965, pl. 69.
6. *Ibid.*, pl. XVI.
7. Ganapatichandra Gupta, *Bihari Satsai*, Delhi, 1962, pp. 90-91, *dohā* 384.



There is hardly any doubt that the painting portrays the month of *Śrāvaṇa*. The hero, dressed in a pink *jāmāh* and turban, is shown ready to proceed on a journey, as is apparent from his long sword hanging by his side. The heroine, who is putting on an orange coloured dress, is pointing towards the dark clouds and flying cranes in the sky, obviously requesting him not to leave her alone in such a weather. The green hills and trees, pond full with water, a hand-fan held by the maid to provide cool breeze in sultry *Śrāvaṇa* weather and a peacock complete the setting. As Bihari's illustrations of *Bārahmāsā* are rare,<sup>1</sup> the painting, which is of Guler school of around c. 1810 A.D., provides an interesting example.

An earlier painting of c. 1800 A.D. depicting Raja Bhup Singh of Guler with his Rani under a quilt enjoying *huqqa*,<sup>2</sup> makes it obvious that the artist meant to show the month of *Pauṣa*<sup>3</sup> as its setting. Bhup Singh seems to have been very fond of getting himself portrayed with his *rānīs* in different months.<sup>4</sup> Yet another painting of this school showing 'ladies with fire works', probably meant to show the month of *Kārtika*, when Diwali is celebrated.

### THE KANGRA SCHOOL

Of all the Pahari schools, the Kangra is not only famous for its charming facial types, it was most productive, too. Specially during the reigns of King Ghamand Chand (1761-1774) and Sansar Chandra (1775-1825), the State of Kangra reached its full glory. This period was most productive for the paintings, too. Themes painted at Kangra included usual religious subjects, the Rama and Krishna legends being foremost, *Nāyaka-Nāyikā-bheda*, *Rāga-rāginis*, court-scenes, portraits and *Bārahmāsā*, etc. In fact, it can be said without hesitation that out of all the schools of paintings which have produced the *Bārahmāsā* theme, the Kangra artists have painted maximum paintings. Keshavadasa was the most favourite poet, but occasionally verses of other poets also found patronage by the artists.

The most famous and probably the most reproduced set of the *Bārahmāsā* of the Kangra school is in the collection of Raja Dhruv Chanda of

1. Bihari never wrote a *Bārahmāsā* in the formal sense of the term but many of his *dohas* provide interesting pictures of season-poetry; such as Ganapatichandra Gupta, *op. cit.* (1962), pp. 114, 116, 118, 120, etc.
2. W.G. Archer, *op. cit.* (1973), Vol. II, p. 115, pl. 58.
3. For a similar painting see M.S. Randhawa, *op. cit.* (1962), pl. XXV.
4. W.G. Archer, *op. cit.* (1973), Vol. II, pl. 57, 59, etc.



Lambagraon.<sup>1</sup> Painted during the reign of Sansar Chand around 1790 at Kangra and based on Keshavadasa's verses of *Kavīpriyā* all these have an oval frame, with floral corner decorations. Each of these show a hero and heroine looking into each other's eyes, mostly standing (i.e. *Jyeṣṭha*, *Bhādon*) but sometimes sitting also (i.e. *Āṣāḍha*, *Śrāvaṇa*). The background of each of these paintings shows various motifs suggesting the month, such as blossoming shrubs and greenery in *Chaitra*,<sup>2</sup> and people playing *holi* in *Phālguna*.<sup>3</sup> In each of these verses, the lady remind the hero about the charms of the month and requests him to stay home and not to go out in that season.

Another complete set of *Bārahmāsā* has been published in the form of a diary by C.L. Bharani, New Delhi.<sup>4</sup> This, too, is based on Keshavadasa's poetry and the setting is oval. However, here the youth is bearded and the paintings are more decorative, thereby indicating a date around 1825 A.D.

Yet another complete set of the late Kangra origin has been reproduced by the Birla Academy of Art and Culture, Calcutta in the form of a Desk Calender for the year 1978.<sup>5</sup> Each painting of this set is having *Devanāgarī* inscription on its back comprising of a *savaiyā* of poet Datta (pl. 25). Here, too, the hero is a bearded one (pl. 26), probably due to the influence of the Sikh hegemony on Kangra. This set is still later, mid-19th century A.D.

The Bharat Kala Bhavan, Varanasi, which is famous for its paintings collection, has several Kangra miniatures on the *Bārahmāsā* theme in its collection. Two of these, probably from the different sets, have been reproduced in the *Marg*, vol. VIII, No. 3. While the painting depicting *Māgha* month is set in an oval frame with hero and heroine seated in the foreground, the other illustrating *Pauṣa* is different in its treatment. It shows the heroine wrapped in warm clothes, stirring the charcoal of the brazier and a maid warming her hands by its side. A ready-made bed in the background makes the absence of the lover conspicuous. While most of other paintings show a couple, the heroine requesting the hero not to go out in that season, this painting depicts a lonely heroine. The painting can be dated to about 1800 A.D.

1. M.S. Randhawa, 'The Pegeant of the Seasons', *The Illustrated Weekly of India*, Bombay, Sept. 25, 1960 and *Kangra Paintings of Love*, pls. XXI, XXII, XXIV, and figures.
2. M.S. Randhawa, *op. cit.* (1962), pl. XXI.
3. *Ibid.*, p. 141, fig. 89.
4. Diary for the year 1973 (Black & White).
5. Desk Calender for the year 1978 (colour).



Yet another painting from Kala Bhavan, set in the traditional oval frame and floral designs in the four corners shows a couple seated in a pavilion (pl. 27). The hero is fully dressed-up to go out—sword, shield, dagger, etc. and the heroine is trying to dissuade him from going out in the season of cold, probably *Pauṣa* (as indicated by heavy wrappings of the heroine and the indoor setting). We have already seen *Māgha* of this set earlier.<sup>1</sup>

*Pauṣa* is again the theme of another painting of Kangra school in the Kala Bhavan Collection (pl. 28).<sup>2</sup> A couple, wrapped in a quilt and seated in a pavilion near a brazier, is enjoying *pān*<sup>3</sup> being offered by a maid. Snow covered mountains are seen in the background. This, too, can be assigned to Kangra origin of around 1810 A.D.

The National Museum, New Delhi, has two interesting drawings of the *Bārahmāsā* theme, which, though unfinished, are quite revealing in respect of the colour-scheme, etc. which are indicated in *Devanāgarī* script. One of these shows the month of *Āṣāḍha* (pl. 29).<sup>4</sup> The caption in *Devanāgarī* states “Haḍa 4”, which means “*Āṣāḍha*, the fourth month of the year”. While the one half of this painting shows a couple seated on a *chowkī* in an oval frame, the other half is having Keshavadasa’s verse on *Āṣāḍha* written in *Devanāgarī*. The sketch reminds us of the similar painting of the *Āṣāḍha* month of the Lambagraon Collection. It can be dated to the last quarter of the 18th century. The other drawing shows the month of *Phālguna* (pl. 30),<sup>5</sup> again set in an oval frame. The foreground shows a young couple standing close to each other, probably debating hero’s departure. The background shows a city scene with tall multistoried houses. Groups of people are out on the street playing *holī*. Once again, if our drawing is compared to the *Phālguna māsā* of the Lambagraon Collection,<sup>6</sup> a marked resemblance is noticeable in the human figures. This, too, can be dated to the last quarter of the 18th century.

The Cleveland Museum of Art, Cleveland has a lovely Kangra painting (pl. 31) depicting the Rainy Season (the caption in *Devanāgarī* reads “*Atha Varṣā ṛtu varṇanam*”).<sup>7</sup> The painting shows a couple standing in a balcony

1. *Marg*, Vol. VIII, No. 3, Colour plate opposite page 35.

2. Acc. No. 1816.

3. *Pān* is believed to provide warmth if chewed in winter.

4. N.M. Acc. No. 58.54/1314.

5. N.M. Acc. No. 58.54/1341.

6. M.S. Randhawa, *op. cit.* (1962), p. 141, fig. 89.

7. Acc. No. 73.104; Purchase from the J.H. Wade Fund. It may be pointed out here that the *Devanāgarī* writing at the bottom, describing the Winter in the words of Poet Senapati, is a wrong later addition and should not be taken into account.



enjoying the music played by two female musicians. Clouds, lightening, and a row of flying cranes are seen in the background. Similar treatment of the theme is seen in two paintings in Dr. Karan Singh Collection.<sup>1</sup> Our painting can be dated to about 1790 A.D.

The rainy season, with its gathering clouds and thundering lightening, seems to have caught the fancy of the Kangra artists, who have painted it in colourful miniatures. The Government Museum and Art Gallery, Chandigarh alone has several paintings of the rainy season. One of these shows a lone young girl watching the gathering clouds and rains from her balcony (pl. 32).<sup>2</sup> The painter has excelled in depicting the hill-side fields and various streams. Peacocks and other water birds are seen here and there. Lightening shining among the clouds and hillocks has created a pleasing effect. The eagerness with which the heroine is looking in the distance (for the return of her absent lover) is writ large on her face. The perspective of the painting is quite unusual. It can be dated to early 19th century.

The other painting (pl. 33)<sup>3</sup> has similar composition, except that here a group of houses is clustered amidst trees and two shepherds along with their cattle, are hurrying towards home. Two rows of cranes are also hurrying towards their nests, probably frightened by the gathering clouds in upper left-corner. The expectant look on the face of the young heroine is well reflected. This too can be dated to early 19th century.

The Chandigarh Museum has two sketches also of the Kangra School showing *Chaitra* (pl. 34)<sup>4</sup> and *Āśvina* (pl. 35).<sup>5</sup> which can be dated to the first quarter of the 19th century. This Museum also has a painting of the season of *Vasanta* (pl. 36)<sup>6</sup> based on an unknown poet's poetry (pl. 37). It depicts the heroine pointing towards the pairs of various animals which are together in the season and therefore she requests the hero to stay home and not to go out. The painting has another very interesting inscription on its back which is dated to *Saṁvat* 1952 (1895 A.D.) and is quite interesting for its contents (pl. 38). It not only gives the exact date "*Āṣāḍha praviṣṭe 14 guruvāsare śukla pakṣa panchamī tithi sarad rtau*", but also the place of the painting, i.e. Haripur, the capital of Guler. The significance of the painting lies in the fact that it shows that the painting activity continued at Guler upto 1895 A.D.

1. W.G. Archer, *op. cit.* (1973), vol. II, p. 204, pl. 30.

(ii) M.S. Randhawa, *op. cit.* (1962), fig. 77.

2. Museum Acc. No. 331.

3. Museum Acc. No. 317.

4. Museum Acc. No. 419(11).

5. Museum Acc. No. 419(10).

6. Museum Acc. no. 274.



Many more incomplete sets of paintings based on the *Bārahmāsā* theme from Kangra are known to exist in different museums and private collections.<sup>1</sup> Six paintings of a Kangra set were published by Maggs Bros. Ltd. in their catalogue dated December 1968.<sup>2</sup> These were *Bhādon*, *Śrāvaṇa*, *Māgha*, *Jyeṣṭha*, *Agahana*, and *Pauṣa*. Their present whereabouts are not known. Similarly other collections also have many *Bārahmāsā* paintings of the Kangra origin.

### THE MANDI SCHOOL

Painting activity at Mandi can be traced back to the last quarter of the 17th century.<sup>3</sup> It was, however, during the reigns of Shamsher Sen, Surma Sen, and Isvary Sen that the painting flourished here and acquired its distinct qualities. Portraits of kings, paintings of Gods and Goddesses, Radha-Krishna, *nāyikas* and *nāyakas*, and *Bārahmāsā*, etc. are the main themes painted by the Mandi artists.

The *Bārahmāsā* paintings of Mandi school are distinguished by their colourful and decorated borders. The Victoria and Albert Museum, London, has a lovely painting showing the month of *Āśvina* (pl. 39).<sup>4</sup> The painting shows the hero, fully prepared with bow and arrow etc., taking leave of the heroine and is set in an oval frame. It has a black margin with floral pattern and is framed by cartouches, set in a pink border with 'jig-saw puzzle' ornament. It can be assigned to the Mandi style of Sajnu, and is datable to 1808 A.D. The Chandigarh Museum and Art Gallery, Chandigarh also has a similar painting showing the month of *Pauṣa* (pl. 40).<sup>5</sup> Here the hero and heroine are seated in a pavilion duly wrapped in a blanket enjoying *huqqa*. The background shows snow-covered mountains and people gathered around fire. This, too, is datable to 1808 A.D.

Shri Atmaram Kanoria's Collection also has a similar painting depicting the month of *Jyeṣṭha*.<sup>6</sup> It shows a couple in the foreground eagerly proceeding to meet each other with outspread arms attended by two maids. The background shows an elephant, tiger, doe, hare, etc. in a wooded setting and scorching sun in the sky. The oval setting, corner decorations, golden frame

1. M.S. Randhawa, *op. cit.* (1962).

2. *Oriental Miniatures & Illuminations*, Bulletin No. 14, Vol. IV, part 2, London, December, 1968; Catalogue Nos. 97-102.

3. W.G. Archer, *op. cit.* (1976), vol. I, p. 352. An unique painting of this school showing a lonely lady on *Holi* festival is printed in S.C. Welch and M.C. Beach, *Gods, Thrones and Peacocks*, N.Y., 1965, pl. 50.

4. W.G. Archer, *op. cit.* (1973), Vol. I, p. 275, pl. 45.

5. *Ibid.*, vol. II, p. 274, pl. 44.

6. *Pushpanjali*, vol. I, no. 1, Bombay, 1963, colour plate as frontispiece. It is wrongly labelled as of Kangra and of early 19th century.



## BĀRAHMĀSĀ IN INDIAN MINIATURE PAINTINGS

99

and black floral-worked cartouches and dotted-pink border leave no doubt that this is a handiwork of Sajnu-studio of Mandi school, painted around 1808.<sup>1</sup>

A similar painting exists in Barbara Rumpf Collection at Los Angeles.<sup>2</sup> It shows the month of *Āśvina*—hero and heroine in the foreground and pond full of lotuses, ladies going to Durga temple and assembly of men, etc. at the background. The oval setting, floral border etc. are treated similarly. This too can be assigned to Mandi, 1st quarter of the 19th century.

Here it may not be out of place to mention about a painting at the Chandigarh Museum and Art Gallery showing a prince quenching his thirst.<sup>3</sup> This, too, is set in an oval frame with floral surroundings. The border shows cartouches with birds and floral designs and in each corner a strolling monkey. Our concern, however, is the inscription on its reverse. Written in *nāgarī* characters it reads :

“*Śrī Vikramā ditya saṁ(vat) 1865 deśīya saṁ(vat) 84 re jaitha pra (vishte) śrī mahārāje Isvari Saina ji di pharmāyāsī māphak likhi chatere Sajnu e*”

(“In the year Vikram saṁvat 1865, deśī saṁvat 84 (i.e. A.D. 1808), in the month of Jeṭha (May-June), this (picture) was painted by the artist Sajnu at the behest of Maharaja Isvari Sen.”).<sup>4</sup>

The inscription is quite important, as it not only gives the name of the artist and date, but also the month which has inadvertently influenced the composition of the painting. The prince drinking water given by a lady, a couple resting in shade and the over-all composition make it obvious that the season portrayed is that of summer (*Jyēṣṭha*), a fact corroborated by the inscription also. This example makes us think that probably the season in which the painting was actually painted seems to have influenced the composition of the painting.

## THE NURPUR SCHOOL

Like other Pahari schools Nurpur, too, flourished as a centre of miniature painting from about 1700 onwards. Being a Vaishnavite state Radha Krishna dominated the theme of painting. *Bārahmāsā* also seems to have been painted.

1. The date is assigned on the basis of a similar dated painting by Sajnu; see W.G. Archer, *op. cit.*, pl. 43.
2. P. Pal, *Indian Paintings*, Los Angeles, 1973, No. 12.
3. Acc. No. 2078.
4. W. G. Archer, *op. cit.*



Col. R.K. Tandon Collection at Secunderabad has three Nurpur miniatures depicting seasons. The depiction of *Griṣma Rtu* (pl. 41) is quite unorthodox and differs from other schools. It shows Krishna and *gopis* frolicking in a pond to fight the summer heat. While the sun is blazing in the sky, a tree by pond-side seems to provide cool-shade to Krishna and his companions. The painting is datable to mid-18th century.

The other painting of the Tandon Collection depicts *Śisira Rtu* (pl. 42). It shows Krishna seated on a chair attended by two maids on a terrace. Two ladies, probably the heroine and her maid, stand before Krishna. *Devanāgarī* inscription on top reads "*Sisara rtu*". The reverse of the painting has two *dohas* (couplets) of poet Bihari :

"*Tapan-tej tāpan-tapan, atula tulāi māñh,*  
*Sisir sīta kyoñhu na mitai, binu lapate tiya nāh*".  
*"Rahi na sakī saba jagata mai sisir-sīta kai trāsa,*  
*Garam bhāji gaḍavai bhai tiya-kucha achala mavāsa*".<sup>2</sup>

The first *dohā* means that the scorching sun, and the warmth of fire or quilt are insufficient to remove cold of man and women, unless they cling to each other. The other *dohā* means that when due to excessive winter the warmth could not find any refuge anywhere in the world, it hid itself in women's breasts.

The third painting shows the *Hemanta Rtu* (pl. 43). Once again Krishna and Radha act as hero and heroine. They are seated in a balcony close to each other. Two maids stand below.

All three are by Nurpur artists and can be dated around mid-18th century.

Yet another painting showing Krishna celebrating *Holi* is in the Victoria and Albert Museum, London.<sup>3</sup> Besides Krishna and Radha many other *gopas* and *gopis* are participating in the Spring festival. It is datable to c. 1770-80.

The Nurpur artists, thus, painted the *Ṣaḍa rtus* and not the months.

### THE SUKET SCHOOL

Painting activity at the Suket Court started as late as 1800 A.D. and is quite similar in style to that of its neighbours, Kangra, Mandi, etc. Besides the

1. Ganapatichandra Gupta, *op. cit.*, *dohā* 343.
2. *Ibid.*, *dohā* 344.
3. W.G. Archer, *op. cit.* (1973), p. 318, pl. 46.



usual religious themes, Bārahmāsā was also illustrated by the Suket painters. The former ruler of Suket has 3 paintings showing *Jyēṣṭha*, *Pauṣa* and *Māgha* months.<sup>1</sup> The only other collection which has a *Bārahmāsā* painting showing *Māgha* assignable to Suket is that belonging to Archer.<sup>2</sup> The above mentioned three paintings are set in an oval-shaped frame with floral surrounds. All the three show a couple in the foreground and other scenes in the background. While the background of the *Jyēṣṭha* month shows elephants, wayfarers, a lady offering water to a thirsty person etc., all indicating the intense heat of the summer month, the *Pauṣa* month shows the couple seated near a brazier in the background and a man having oil massage, snow covered mountains, etc. in the background. The two *Māgha* months show almost identical scenes of a couple in the foreground, and lush-green bushes, houses and many people moving around and a peacock in each case in the background. Houses, pavilions etc. are quite similar. All these paintings can be assigned to c. 1830-1840 A.D.

### MURAL PAINTINGS

Before closing the accounts of the Pahari schools, it will be appropriate to discuss about the *Bārahmāsā* mural paintings at the 'Shish Mahal', Patiala. These paintings were painted in the ladies apartment of the palace and quite appropriately so. Paintings based on the Bihari's *Satsai* also decorate the private section of the Shish Mahal.

Like other *Bārahmāsā* paintings of Pahari schools, these paintings<sup>3</sup> show hero and heroine seated in the foreground and the background depicting the particular season—*Jyēṣṭha* or *Śrāvaṇa*, etc.<sup>4</sup> The figures are haloed and are painted after Krishna and Radha, based on Keshavadasa's *Kavipriyā*.<sup>5</sup> These could be dated between 1850-60 A.D.

It will thus be seen that almost all important Pahari schools illustrated the theme of the *Bārahmāsā* which must have been popular among the painters and patrons. Probably such paintings must have been dearer to the hearts of the womenfolk who had to often spend months together without their husband or lovers, due to some or the other reasons. Keshavadasa seems to have been the favourite poet of the Pahari painters for the *Bārahmāsā* theme. However, occasionally other poets were also illustrated.

1. W.G. Archer, *op. cit.* (1973), vol. I, p. 423 and vol. II, p. 335, nos. 3 (i to iii).

2. *Ibid.*, Vol. I, p. 423-24 and Vol. II, p. 334, no. 4.

3. Karuna Goswamy, 'Frescoes in the Shish Mahal, Patiala', *Roop-Lekha*, Vol. XXXVIII, Nos. 1 & 2, New Delhi, pp. 120-127.

4. *Ibid.*, pls. on page 121, figs. 5-6.

5. *Ibid.*, p. 123.



### THE RAJASTHANI PAINTINGS

Rajasthan<sup>1</sup>, the land of desert, forts and dry-hills, is quite a contrast when compared to the lush green and snowy region of the Punjab Hills.<sup>2</sup> On the other hand, when the paintings of the two regions are compared, those of Rajasthani schools are much richer in their colour schemes than that of the Pahari paintings. Probably the Rajasthani painters wanted to compensate for the dullness of the landscape by using stronger colours. As regards the themes of the paintings of the two groups of schools, there seems to be greater agreement and both have illustrated *Rāmāyaṇa*, *Bhāgavata*, *Rāga-Rāginīs*, *Nāyakā-Nāyikā-bheda*, *Bārahmāsā*, etc. Here, we shall discuss the depiction of the *Bārahmāsā* theme in various Rajasthani schools.

### THE BIKANER SCHOOL

Situated deep in the Thar Desert, the forbidding situation of Bikaner gave it an unique character. Because of its seclusion in the desert and consequent security, the place always attracted outside wealth and became a rich centre of Rajasthani merchants. Patronage to art was thus available here not only from the ruling family but also from the wealthy businessmen. Moreover, the rulers of Bikaner held high positions at the Mughal Court from the very beginning and were quite often posted in different parts of India. These postings exposed them to various art activities going on throughout the country. Sometimes the property brought back to Bikaner as part of the booty included examples of paintings also,<sup>3</sup> which obviously influenced the art of painting at Bikaner. Not going into the details of the development of the school, we shall confine our study to the portrayal of the *Bārahmāsā* theme only. One feature of the Bikaner school, however, need to be mentioned. Overwhelming majority of this school's painters were Muslims<sup>4</sup>. They evolved a distinct Bikaner style with slim figures, fashionably elongated with comparatively smaller heads, hands and feet. Men in these paintings in long coats and small *pagris* "seem to think of nothing but love."<sup>5</sup>

1. Earlier known as Rajputana, the Rajasthan State of the Indian Union is comprised of several old princely states, such as Jaipur, Jodhpur, Udaipur, Kishangarh, Bundi, Kotah, etc. Each of these states had their own atelier.
2. The region of Punjab Hills, too, is comprised of several ex-princely states, such as Jammu, Kangra, Basohli, Garhwal, etc.
3. For example of such paintings see : H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, pls. II, IV, VIII, etc.
4. H. Goetz, *op. cit.*, p. 101 and K.J. Khandalavala, Motichandra & Pramod Chandra, *Miniature Paintings from Sri Motichand Khajanchi Collection*, New Delhi, 1960, pp. 48-55.
5. H. Goetz, *op. cit.*, p. 102.



H. Goetz in his pioneering book, *The Art and Architecture of Bikaner State*, has mentioned of nine leaves of the *Bārahmāsā* series at the Bikaner collection. He further says "with its sentimental treatment and figures with too heavy heads and too short legs may be regarded as the last representative of the old Bikaner school".<sup>1</sup> Based on the poetry of poet Govinda,<sup>2</sup> these paintings are fine examples of early 18th century workmanship of Bikaner artists. The painting showing *Sāvana* (pl. 44) shows a lady seated in a pavilion attended by three maids. A peacock is perched on the roof of the pavilion and a swing is also seen nearby. However, it is empty, indicating the absence of the lover. The verse above also complains: "The month of *Sāvan* has come but 'Sānvre', i.e. Shyām, the eternal lover, has not come. How can I celebrate *Teeja*<sup>3</sup> in his absence?" Another painting from the same series shows the month of *Māgha* (pl. 45). Here Radha, seated in a pavilion alone, speaks thus to her *Sakhī*: "Krishna has forgotten Brijā in dalliance with Kubārī, i.e. Rukminī. In his absence, the flowers have become colourless for me." Both these paintings are set against architectural background and are in a bad state of preservation. While the first one shows a railing in the foreground, the second has a bed of floral plants divided in four parts (on the Mughal *Chārbāgh* pattern) and a small fountain in the centre.

Poet Govinda seems to have been quite popular with the Bikaner painters. A complete set of 12 miniatures of this school, based on his verses written in *Devanāgarī* script on top, exists in the National Museum, New Delhi. All these paintings are set against an architectural background, the only exception being the month of *Sāvana*, where a swing has been set in the garden.

The month of *Chaitra* (pl. 46) shows a lady seated in a pavilion attended by a maid listening to music played by two female musicians. While a fountain is playing in the foreground, colourful clouds, lightening and a crescent-moon is seen in the background. The verse on top mentions heroine's sad plight in the absence of her lover who has gone out. She sends message to her lord through moon. The month of *Vaiśākha* shows the similar scene (pl. 47) except that here the moon is absent and the heroine expresses her agony through her conversation with the *sakhī*. The month of *Jyēṣṭha* (pl. 48) depicts the heroine lying on bed being fanned by a maid and sun shining in its full glory in the sky. The month of *Āṣāḍha* (pl. 49) shows the lady seated against a cushion

1. H. Goetz, *op. cit.*, p. 104.

2. V.S. Srivastava, *Catalogue and Guide to Ganga Golden Jubilee Museum, Bikaner*, Jaipur, 1961, p. 35.

3. *Teeja* is one of the main festival of Rajasthani ladies and is celebrated in the month of *Śrāvaṇa*. For a detailed account see: Sridhar Andhare, 'The festival of Teeja', *Tata Review*, Vol. X, No. 2, Bombay, Dec. 1975.



on a square block on a terrace attended by a maid, two female musicians singing in the foreground and colourful cloudy sky in the background. The month of *Śrāvaṇa* (pl. 50) is quite differently painted depicting Sri Krishna swinging on a *jhoolā* and six *sakhis* singing music, three on his either side. Green trees are seen behind. The month of *Bhādon* (pl. 51) shows the lady seated on a terrace attended by a maid, two musicians in the foreground and clouds and lightening in the background. The month of *Āsoja* (*Āśvina*) is set inside a pavilion (pl. 52). The depiction of the month of *Kārtika* is quite interesting. The painting is divided in three parts (pl. 53), while the lower panel shows a pond with lotuses and birds, the middle panel shows two persons sleeping, quite wrapped up from head to toe; the upper panel shows a couple clinging to each other on a bed, attended by two maids on either side. The verses on the top panel requests for lengthening of the night and not to allow the sun to come out (and end the union of lovers).

The month of *Agahana* (pl. 54) shows the heroine getting her hair combed by a maid and listening to music sung by two musicians. She laments that her lover has not come back so far, the cool nights of *Agahana* are a torture in his absence. The month of *Pauṣa* (pl. 55) shows the lady seated in a pavilion attended by a maid and a man standing before her. The month of *Māha* (pl. 56) shows celebration of *phāga*, i.e. *Holi*. A man and seven women, in two groups are celebrating *holi* and singing songs. The month of *Phālguna* (pl. 57) shows a similar scene in a pavilion. The poem above also sings of the return of Mohan, the beloved, after a long time.

Viewed from the aesthetic point of view, the set hardly shows any interesting feature. The portrayal of figures is stereotyped; even the background does not show any variety. It can be assigned a date in the later half of the 18th century and in all probability it was painted at Bikaner, which is evident from its architectural background, treatment of human figures, etc.

The National Museum Collection has yet another very interesting painting from Bikaner depicting the month of *Phālguna* (pl. 2).<sup>1</sup> Its top panel not only gives the name of the poet-painter, Ram Kishan, but also the date and place of its painting, *saṁvat* 1827 (A.D. 1770), month of *Jeṭha*, 11th day of the bright-fortnight, and Bikaner.<sup>2</sup> This is how Ram Kishan has described *Phālguna* :

1. O. P. Sharma, *Indian Miniature Painting*, Brussels, 1974, Cat. 61, pl. 66 (Acc. 59 284/1).

2. The last line reads :

“*Likhataṁthen Ramkisan kavatchitra saṁyukte*”

“*Saṁ 1827 varṣemūṭijēṭhasudī 11 Sri Bikānarmedhye*”



“Lok jhūthī lāj taj vaj vaj kai gāvat hai,  
 nāchata hai nūpur sak sāng son banāya kai |  
 Keū ke ūganṭha jor bāndhanta hai chhipe chhipe,  
 keu ke ūjala ghor dārat hain āya kai |  
 Radhe Kṛṣṇa jorī jur thādhe hain saṣṇa kai bicha,  
 tāko nāva lai lantī rijhāvat hai gāya kai |  
 Phālguna kai māsa ālī holakā darasa hālī,  
 dekhī chhavi Vṛandāvan Ram Kṛṣṇa jāya kai ||”

The painting shows Krishna and Radha in the company of *gopīs* watching a dance and music performance. An ascetic holding a trident is also seen with a dancer. Above, a number of men and women are making merry around a fire and playing music. Green background with an encircling rivulet. A row of floral plants is seen in the foreground.

Another painting depicting the month of *Māha* (pl. 58) from the same set is in the Victoria and Albert Museum, London.<sup>1</sup> This, too, has a verse by Ram Krishna written in *Devanāgarī* on its top panel. The painting shows Krishna seated on a chair throwing coloured powder on Radha, who is also doing the same. While Krishna is attended by two attendants, Radha is accompanied by four maids. The panel above this scene, shows a similar scene. A railing and a row of floral plants are seen in the foreground. This, too, can be dated to 1770 A.D.

The famous collection of miniatures in the Museum of Fine Arts, Boston, has two paintings of Bikaner school showing the month of *Jyēṣṭha*<sup>2</sup> and *Māgha*.<sup>3</sup> Both are based on Keshavadasa's verse and seem to belong to the same set. The painting showing the *Jyēṣṭha* depicts the hero and heroine seated in open before a pavilion and a maid attends on them. The foreground shows two wayfarers resting under the shade of the trees and an elephant, tiger and cobra are seen together on lower right corner. It is datable to c. mid-17th century<sup>4</sup>.

The other painting shows the month of *Māgha*. The foreground shows the hero standing on a pedestal attended by a maid. The heroine is holding a flower

1. Acc. No. I.S. 92-1954.

2. A. K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, Part V, *Rajput Painting*; Cambridge, 1926, pp. 191-2, pl. CIV.

3. *Ibid.*, pp. 192-3, pl. IV.

4. Coomaraswamy dated it to late 17th century. But we are inclined to date it to mid-17th century, on the basis of similar painting in Baroda Museum dated by Ganguly to c. 1640 A.D.; cf. O.C. Ganguly, *Critical Catalogue of Miniature Paintings in the Baroda Museum*, Baroda, 1961, pl. XLII.



vase, while her two companions throw *gulāl* and the third one plays on a *mṛdaṅga*. This, too, is datable to mid-17th century.

The National Museum, New Delhi has yet another Bikaner painting on the *Bārahmāsā* theme depicting the month of *Bhādrapada*<sup>1</sup> (pl. 59). It shows the hero, ready to go out with his sword by his side, being requested to stay home by the heroine, both of them standing before a pavilion. Obviously it seems to be based on Keshavadasa's poetry which says : "*Bhādon Bhon na chhoḍiye*". Our inference is further strengthened by the fact that the background not only shows gathering clouds but also elephant, tiger and lion, as described by the poet.<sup>2</sup> It is datable to c. 1750 A.D.

Kunvar Sangram Singh Collection of Jaipur has a similar painting depicting the month of *Bhadon* (pl. 60). Not only the architectural background but the elephant, tiger, hillock, clouds as well as the position in which the hero and heroine stand have a marked similarity. The first noticeable difference is that while in the National Museum painting, couple stand on a beautiful carpet, the Sangram Singh painting shows them standing on bare ground. The treatment of the figures is also slightly different and therefore it could be dated to the later-half of the 18th century A.D.

The above painting belongs to a set which comprise of 12 paintings. Three others showing *Chaitra* (pl. 61), *Āṣāḍha* (pl. 62) and *Phālguna* (pl. 63) have similar treatment—partly architectural and partly natural background and the couple standing talking to each other in the foreground. These, too, can be dated to the second half of the 18th century A.D.

The *Bhādrāmāsā* seems to have been favourite of the Bikaner artists. The National Museum, New Delhi has yet another painting from Bikaner depicting this month (pl. 64).<sup>3</sup> It shows a hero standing, well equipped with his shield and sword, facing the heroine near a pavilion in a courtyard, obviously asking for leave to go out. The background shows a group of elephants uprooting trees, a tiger etc. and cloudy sky. The foreground has rows of floral-beds. It can be dated to c. 1750 A.D. An exactly similar painting exists in Col. R.K. Tandon Collection, Secunderabad (pl. 65). The only difference is in the treatment of the door leading to outside. Both have Keshava's verse on top.

1. O.P. Sharma, *Indian Miniature Painting*, Tokyo, 1973, pl. 61.

2. The line under reference of Keshava's poetry is :

"*Bāgha-singha gunjarata, punja kunjar taru torat.*"

3. O.P. Sharma, *op. cit.* (1973), pl. 65.



Thus, it will be seen that several sets of *Bārahmāsās* were painted at Bikaner.<sup>1</sup> The painters not only patronised the poetry of Keshavadasa, but also that of Govinda, Ram Krishna, etc. who seem to have had a local following and hardly provided any new idea. The later painting at Bikaner became stereotyped.

### BUNDI SCHOOL

Though small in size, Bundi, situated in south-eastern Rajasthan, made a distinct contribution to the Rajasthani art of painting. The Hara rulers of Bundi were great patrons of art. Painting activity at Bundi can be traced back to 1591 A.D.<sup>2</sup> and continued right upto the 19th century. As Bundi is surrounded by small hillocks and has many ponds, peacocks are found here in abundance and all these items often find depiction in the paintings. Bundi paintings are characterised by red border and have most colourful sky.<sup>3</sup> The *Bārahmāsā* theme was one of the favourite theme of the Bundi painters.

The Prince of Wales Museum, Bombay has a complete set of 12 *Bārahmāsā* paintings<sup>4</sup> of Bundi school of the later-half of the 18th century. All these are having a floral border, lotus ponds (*Chaitra*, *Jyēṣṭha*, *Āṣāḍha*, *Śrāvaṇa*, etc.), banana-trees, fountains, peacocks, profuse use of gold, etc. The month of *Chaitra* (pl. 66) shows Radha and Krishna meeting in a banana-grove. While a lotus pond is seen in the foreground, the background again shows a lotus pond, does, temple with two worshippers, banyan-tree, etc. The green colour predominates the composition and gives a feeling of gaiety and lushness associated with the month.

The month of *Kārtika* (pl. 67) of this set is a typical example of later-18th century painting. Set in an architectural background, the night scene shows Radha and Krishna meeting in an upper storey pavilion. The sky is dark grey but is full of stars. Devotees are seen worshipping in a temple, where a dancing performance is also going on. The foreground depicts a pond wherein many ladies are taking bath, some changing clothes on its bank. While two ladies are listening to a discourse under a tree, a third one is worshipping a Sivalinga under another tree. Every single inch of space in the painting has been

1. Some local collections at Bikaner, i.e. Motichandra Khajanchi Collection and Agarchanda Nahta Collection, are also having *Bārahmāsā* paintings.
2. Milo Cleveland Beach, *Rajput Painting at Bundi and Kota*, Ascona, 1974, pp. 6-10, fig. 1-2.
3. Ramgopal Vijayavargiya, *Rājasthānī Chitrakalā* (Hindi), Jaipur, 1953, p. 11.
4. Directorate of Tourism, *Bārahmāsā*, Bombay, pls. 1 to 12.



filled with colour. Gold is also lavishly used. The painter has successfully portrayed the month of *Kārtika*, based in all likelihood on Keshavadasa's verse.

The National Museum, New Delhi has an almost identical set of 12 miniatures.<sup>1</sup> Not only the setting but the facial types are also similar (pl. 68). In this set, too, Radha and Krishna form the main actors and are shown meeting in an upper storey pavilion in the month of *Vaisākha*. A group of ladies is worshipping a tree in lower right corner. The sun is shining in the sky and three wayfarers are shown going towards right in the background. The other painting from this group showing the month of *Pauṣa* (pl. 69) has been painted indoors. In two pavilions in the centre one shows Radha and Krishna meeting inside, while the other depicts a group of ladies decorating pitchers, vases, etc. The foreground shows a group of water-birds huddled together in a group. The background depicts a farming-couple sitting inside a thatched pavilion in a field warming themselves with fire. The sun, riding on a seven horses' chariot, is depicted in the sky going towards left, *i.e.* west. Both these paintings are datable to mid-18th century.

The Baroda Museum and Picture Gallery, Baroda has two paintings from mid-18th century Bundi *Bārahmāsā* set depicting the months of *Chaitra*<sup>2</sup> (pl. 70) and *Pauṣa*<sup>3</sup> (pl. 71). Both these are set in pavilion shown on the right side of the painting. While the first shows many trees and shrubs full of flowers, the second shows only a few trees, the whole painting otherwise occupied with pavilions, courtyards, etc.

The famous George P. Bickford Collection at Cleveland<sup>4</sup> has a painting showing the month of *Śrāvaṇa*, which has been wrongly identified as festival scene. The scene is that of Gaṇa-Gaura procession taken out on the occasion of *Teeja* festival celebrated in the month of *Śrāvaṇa*. The P.O.W.M. Bundi *Bārahmāsā* set depict exactly similar scene for the month of *Śrāvaṇa*.

1. Acc. Nos. 63.1655 to 1666. This set was formerly in the famous Khajanchi Collection of Bikaner. Please see : Karl Khandalavala, Motichandra and Pramodchandra, *Miniature Painting*, New Delhi, 1960, pp. 39-40; Catalogue nos. 41A and 41L, pl. 44.
2. O.C. Gangoly, *Critical Catalogue of Miniature Paintings in the Baroda Museum*, Baroda, 1961, p. 128, pl. C (colour). It is wrongly identified as *Vasanta Ritu.*, although Keshavadasa's verse mentioning *Chaitra* is clearly written on top.
3. *Ibid.*, p. 127; Again wrongly identified as *Śisira Ritu.*
4. Stanislaw Czuma, *Indian Art from the George P. Bickford Collection*, Cleveland, 1974, Catalogue no. 82.



The Victoria and Albert Museum, London<sup>1</sup> has a similar scene showing the month of *Śrāvaṇa* (pl. 72). The painting shows a group of ladies taking out Gaṇa-Gaura procession. Another group of ladies are enjoying swing hung from a large tree. All of them are holding floral wreaths. The whole scene is being watched by a royal couple from the roof-top. The background shows lush-green trees and cloudy sky. Lightening, painted like serpents, is shining in the sky.

Some drawings of the Bundi school are also known to exist in different Collections. Two drawings depicting the months of *Chaitra* and *Jyēṣṭha* have been published by Ram Gopal Vijayargiya.<sup>2</sup> Ralph Benkin Collection, U.S.A.<sup>3</sup> has a drawing showing the month of *Jyēṣṭha*.<sup>4</sup> The scene shows a large group of ladies performing 'Vata-Savitri Puja' which is often depicted in the *Jyēṣṭha* month. Krishna is standing in a nearby banana-*kunj*, perhaps waiting for his beloved Radha. Full sun is shining in the sky.

A drawing showing the month of *Āsin* (*Āśvina*) depicting Radha and Krishna in a pavilion, ladies worshipping a shrine and a few other taking bath in a tank is in the Victoria and Albert Museum, London.<sup>5</sup>

The Paul F. Walter Collection<sup>6</sup>, U.S.A. also has a Bundi drawing showing the month of *Sāvana* (*Śrāvaṇa*). It shows scene similar to one described earlier (at the V. & A. Museum, London).

A remarkable painting of the Bundi school depicting the month of *Jyēṣṭha* exists at the Prince of Wales Museum, Bombay.<sup>7</sup> Most unorthodox in its approach, the painting shows hot burning sky at the bottom of which shines the golden sun with fierce rays blazing red with streaks of gold. A bare tree and a large elephant in the centre of the picture and two others complete the picture. Bundi artists seems to have taken special delight in painting elephants.<sup>8</sup>

1. Acc. No. I.S. 552-1952; W. G. Archer, *Indian Painting in Bundi and Kotah*, London, 1959, pl. 20.
2. Ramgopal Vijayavargiya, *op. cit.*, pls. 14 and 15.
3. Stuart Cary Welch, *Indian Drawings and Painted Sketches*, New York, 1976, pp. 86-87, pl. 43.
4. Wrongly identified as "Krishna spies on the gopis."
5. W.G. Archer, *op. cit.*, London, 1959, pl. 16 (Acc. No. I.M. 42-1933).
6. Pratapaditya Pal, *The Sensuous Line*, Los Angeles, 1976, p. 27, pl. 19.
7. Pramod Chandra, *Bundi Painting*, New Delhi, 1959.
8. S. Czuma, *op. cit.*, Cat. nos. 85, 86 and 87.



It will, thus, be seen from the above discussion that the Bundi artists were very fond of painting colourful sky, ponds full of lotuses, peacocks, banana-kunj, and fountains. *Śrāvaṇa* and *Bhādon* were the favourite months of the Bundi painters.

### KOTAH PAINTING

Kotah was formed as a separate state in 1625 out of the State of Bundi. No wonder in the beginning the two schools shared some common features and the Kotah painting began as a simple variant of the Bundi style. But soon it developed its own distinct style. "The most obvious single trait is the drawing of the eye, by an inner outline in black and an outer outline in red; an early, rough attempt at naturalism which later becomes, at Kota, a mannerism".<sup>1</sup> Use of cloth pads dipped in colour to define areas of landscape and background was another innovation of Kotah artists. The skirts of ladies are rather high revealing their ankles, and the *veni* is quite stiff and comes down upto buttocks. The forehead is broader and the eyes are rather large.

The Allahabad Municipal Museum, Allahabad has a Kotah painting depicting the month of *Asārh*<sup>2</sup> (*Āsāḍha*). It shows Radha-Krishna in dalliance inside a pavilion, a girl going to meet her lover in a garden, an *Yogī* doing penance and colourful sky full of clouds above. Archer is, however, of the opinion that Kotah ruler Arjun Singh (1720-1724) got himself portrayed in this painting as Krishna. Stylistically the painting can be dated to c. 1720 A.D.

An identical painting of *Āsāḍha* is in the Los Angeles County Museum of Art, Los Angeles<sup>3</sup> (fig. 73). In details, however, this painting differs from the above mentioned miniature. Here the Krishna is wearing a crown, whereas in the earlier painting he was having a turban. The lower chamber shows an additional figure of a maid. Similarly a peacock is shown perched on the roof of the chamber, and two pairs of ducks are seen in the foreground pond. The left portion shows green foliage full of peacocks. The top panel has Keshavadasa's verse on *Āsāḍha* in *Devanāgarī*. It is datable to first quarter of the 18th century.

1. Milo Cleveland Beach, *Rajput Painting at Bundi and Kota*, Ascona, 1974, p. 30.
2. W.G. Archer, *Indian Painting in Bundi and Kotah*, London, 1959, pl. 34. The same painting has been assigned to Bundi by S.C. Kala.  
See : *Indian Miniatures in the Allahabad Museum*, Allahabad, 1961, pl. 10.
3. Formerly in the Nasli and Alice Heeramanek Collection; see : *The Arts of India and Nepal : The Nasli and Alice Heeramanek Collection*, New York, 1966, p. 131, cat. no. 171 (b).



Another painting of the set, showing the month of *Bhādon*, also exists in the Los Angeles County Museum<sup>1</sup> (pl. 74). It depicts Krishna meeting Radha in an upper chamber and a maid waiting in the lower chamber. Unlike the earlier painting, here the architectural portion is on left and the green foliage on right. A herd of elephants is seen breaking trees. The foreground shows a lion walking to right. The sky is full of clouds and lightening. The top panel has *Devanāgarī* writing describing the month of *Bhādon*. This, too, is assignable to 1720 A.D.

The famous Heeramanek Collection, U.S.A. had yet another painting depicting the worship of tree by ladies.<sup>2</sup> They are circumbulating it, offering food-items, water and bowing to it to pay their respects. Obviously it is depiction of *Vata-Sāvitri vrta*,<sup>3</sup> performed by Hindu ladies in the month of *Jyēṣṭha*. Krishna stands in the lower right corner, probably waiting for Radha. Datable to c. 1730 A.D. this seems to be the depiction of the month of the *Jyēṣṭha*.

The Kotah rulers seem to have been very fond of getting themselves portrayed on different festive occasions. The Victoria and Albert Museum, London has a painting showing Raja Ram Singh II (1828-66) on an elephant accompanied by courtiers on three elephants celebrating Holi.<sup>4</sup> The ladies are throwing colour on him and he is shown shooting flowers at them with bow and arrow (probably in imitation to Kamadeva, the god of Love who shoots *panch sharas*). The same ruler is depicted on the occasion of Gangore festival also.<sup>5</sup> The painting which is presently in Stuart C. Welch Collection, Cambridge, U.S.A., is dated 1835 A.D. The halo around ruler's head shows him as a divine being.

Gangore festival celebrated in the month of *Śrāvaṇa*, is the theme of yet another painting from Kotah showing Raja Chattar Singh (1866-1889) celebrating it.<sup>6</sup> The painting bears an inscription also and is presently at the Victoria and Albert Museum, London.

1. The Arts of India and Nepal, cat. no. 171(a).

2. *Ibid.*, cat. no. 170. In the catalogue it is wrongly described as 'picnic'. The ladies are clearly worshipping and circumbulating the *Bargad* tree, which is a symbol of longevity of life in Hindu mythology.

3. B.N. Sharma, *Festivals of India*, New Delhi, 1978, p. 21.

4. W.G. Archer, *op. cit.* (1959), p. 55, Museum Acc. No. 1.M.57-1942.

5. Milo C. Beach, *op. cit.* (1974), fig. 101.

6. W.G. Archer, *op. cit.* (1959), pp. 56-58, Museum Acc. No. 1.S.42-1956.



One of the wall painting in the Jhala House, Kotah, depicts a lady trying to cool herself by a pool side.<sup>1</sup> She is seated against pillows under a *shāmi-yānā*, pitched in a garden, as is apparent from the banana grove. The foreground shows pond full of lotuses and aquatic birds. She is scantily clad and is enjoying music played by two lady-musicians. It is datable to c. 1780 A.D. Depiction of such seasonal paintings on house-walls obviously provided psychological effect of coolness.

Kotah seems to have more than one idiom of painting—probably one patronised at the court and the other by local chieftains. While the one at the court was a refined style, the other style was folkish in its approach and was stylised. The Directorate of Archaeology and Museums, Rajasthan has a set of *Bārahmāsā* based on some local poet's verses<sup>2</sup>. All these show Radha and Krishna as chief characters. The painting showing *Kuvāra* (or *Āśvina*) depicts Krishna seated in a pavilion flanked by two ladies listening to the music played by two female musicians (pl. 75). Clouds in the sky look like piles of cotton. The figures are rather stumpy. The painting can be dated to early 19th century A.D.

The other painting of this set showing *Phālguna* (pl. 76) shows Krishna and Radha playing *holī* with *gopīs* who are throwing *gulāl* on them. A fountain in the foreground and stylised clouds and two tree-tops visible in the background. *Nāgarī* writing on top. This too, can be dated to early 19th century A.D.

Thus, Kotah artists seem to have painted *Bārahmāsā* theme on walls as well as in the form of miniatures.<sup>3</sup> In miniatures also there seems to have been more than one idioms in this style and many sets seems to have been painted.

### JAIPUR SCHOOL

Of all the Rajasthani states, Jaipur was not only the richest but was also closely related to the Delhi's Mughal Court. The painting tradition can be traced here right from c. 1600 A.D. onwards.<sup>4</sup> Among many themes patronised by the Jaipur painters, *Bārahmāsā* was one of the foremost. Several sets based on this theme are known to exist in different museums.

1. Milo C. Beach, *op. cit.* (1974), Fig. 113.

2. None of the verses, given on top of each of these paintings, provide name of the poet.

3. Shri Mahabir Singh of D.A.V. College, Muzaffar Nagar has informed me that Prāchya Vidya Sansthan, Kotah has a manuscript of *Chandrikotsava* which also has some illustrations of seasons.

4. Sangram Singh, 'Jaipur's Unique Contribution to Rajasthan', *Vārṣikī* (Hindi), 1963, Jaipur, 1963, pp. 26-34.



The Baroda Museum and Picture Gallery, Baroda has three paintings of a set painted at Jaipur. These show *Śrāvaṇa* (pl. 77), *Āśvina* (pl. 78) and *Māgha*, based on Keshavadasa's poetry.<sup>1</sup> The month of *Śrāvaṇa* shows Radha and Krishna seated on a terrace facing each other. Aquatic birds are enjoying in the pond in foreground and lush-green foliage, flying birds and rains are seen in the background. It is datable to the last quarter of the 18th century. The other showing *Āśvina* (pl. 78) shows Krishna seated on a throne and two fully caparisoned horses standing before him.<sup>2</sup> Two attendants standing in the foreground and Krishna enjoying *rasa*-dance in the centre. Background shows a small shrine of Vishnu and a devotee paying homage. It is interesting to note here that *Nāgarī* verse in the top panel seems to have been written after the painting was executed, as the shrine comes in between the text. This too, is datable to the last quarter of the 18th century.

Another set, based on the verses of Keshavadasa, seems to have been painted at Malpura *thikānā* (principality) of Jaipur, around 1786 A.D.<sup>3</sup> Paintings of this set, however, seem to be widely dispersed. One of these showing *Āṣāḍha* (pl. 79) is in the Government Museum and Picture Gallery, Chandigarh<sup>4</sup>. It shows a couple in a balcony talking to each other, perhaps the lady requesting the hero not to leave home during the month. Keshavadasa says that during this month even Srinath (Visnu) has taken Sri (Lakshmi) to his bed (and they are staying together, as shown in the painting's upper panel). The *sanyāsīs* (mendicants) who are otherwise always wandering around, are also shown inside their *ashramas*. Foreground show a city landscape. The top panel, having Keshava's verse, which was originally written in two colours, now retains only one colour lines, the other having been faded. The painting is enclosed in a floral scroll border. On the basis of similar Ragini painting from the same Malpura Centre, the painting can be dated to 1786 A.D. Another painting of this set, depicting *Śrāvaṇa* (pl. 80), is presently at the Elvehjem Art Centre, Madison, U.S.A.<sup>5</sup> Here again, the couple is seen in a pavilion. The foreground shows revulets pouring themselves in a pond and background depicts peacocks on trees and lightening in the sky. This painting, too, has a similar two colour writing in the top panel. The third painting of the Malpura set depicts *Māgha* (pl. 81) and is presently in the Victoria and

1. O.C. Gangoly, *Critical Catalogue of Miniature Paintings in the Baroda Museum*, Baroda, 1961, p. 126.

2. *Ibid.*, pl. XXXIX, A.

3. W.G. Archer, *Rajput Miniatures from the collection of Edwin Binney 3rd*, Potland, 1968, p. 48, pl. 36. It shows a similar Ragini painting.

4. Museum Acc. no. 2044.

5. Pramod Chandra, *Indian Miniature Painting*, Madison, 1971, pl. 194.



Albert Museum, London.<sup>1</sup> The painting shows the hero enjoying music played by three female musicians in the central panel. The foreground and background shows several trees, and the top panel a similar verse of Keshava.

The Chandigarh Museum also has a set of Jaipur origin, based on some unknown poet's verses. All these paintings have architectural settings and show Radha and Krishna as main characters. The month of *Bhādon* depicts Radha and Krishna on a terrace, attended by four maids pointing towards clouds (pl. 82). However, it is interesting to note that the clouds have been treated almost as a curtain by the painter. The figures have been given a formal puppet like treatment and the painting can be dated to early 19th century. The other painting of this set shows *Phālguna* (pl. 83). It depicts Radha and Krishna playing *holī*. Two groups of ladies, some of them holding musical instruments in their hands, flank them and throw dry colours on Krishna. It is interesting to note here that the clouds and dry colours have been treated almost in a similar manner. Two ladies in the foreground, are shown filling syringes from a colour tank. This, too, can be dated to early 19th century.

The Archaeological Museum, Gwalior also has six *Bārahmāsā* paintings of Jaipur origin in its Collection. Based on Keshavadasa's verses these show *Chaitra*, *Vaiśākha*, *Jyēṣṭha*, *Āṣāḍha*, *Mārgaśīrṣa* and *Pauṣa*. All these show Radha and Krishna as main characters. The painting showing *Chaitra* (Pl. 84) depicts Radha and Krishna seated on a terrace amidst lush green trees. Fountains in the foreground. Keshava's verse is on top. This can be dated to early 19th century. The painting showing *Pauṣa* (pl. 85) depicts Krishna seated under a pavilion warming himself up with a charcoal hearth. Radha sits opposite him attended by a maid. Background shows a banana tree. Top panel has Keshava's verse.

It is interesting to note that 2 similar paintings of another set, but based on Keshava's poetry and of Jaipur origin, exist in the Museum of Indian Art, Berlin. When we compare the *Chaitra* month (pl. 86) of this set with the one discussed above, we find marked similarity in the setting. However, here two maids have been introduced as attendants and four trees are also seen in the foreground. The month of *Pauṣa* of this set (pl. 87), too, has some similarities with its counterparts discussed earlier. The hearth, however, has been shown inside the chamber and two ladies are warming up by its side.

1. Museum Acc. No. I.S. 173-1946.



The hero is shown getting massage by an attendant. All these four paintings can be dated to early 19th century as the figures are stereotyped and lack imagination. This may, well be the result of mass production.

The L.D. Institute, Ahmedabad has four paintings<sup>1</sup> on *Bārahmāsā* theme belonging to two different sets. All the four belong to the Jaipur school. Two of these are having one line poetry of some unknown poet and are quite stereotyped in their approach. The other two are more interesting in composition and are based on poetry of Janaraja. The painting showing *Jyeṣṭha* (pl. 88) depict Radha and Krishna seated inside a pavilion attended by two maids. Two other maids are singing near fountain in the foreground. The clouds in the sky are looking like piles of cotton. The panel on top has Janaraja's verse on *Jyeṣṭha*.<sup>2</sup> The other painting of this set is also based on Janaraja's poetry and depict *Pauṣa* (pl. 89) month. The painting shows Krishna and Radha seated wrapped in blankets inside a pavilion enjoying music played by two maids. A female attendant stands nearby duly wrapped in blanket. The whole scene is painted indoors. Both these paintings can be dated to early 19th century. Three paintings based on Janaraja's poetry and of Jaipur origin are known to exist in Prof. Bhagirath Misra Collection, Sagar University, Sagar.<sup>3</sup>

Thus, the *Bārahmāsā* paintings at Jaipur do not show any innovation, and are quite stereotyped in their approach. But as many sets of this school exist in widespread collections, it can be surmised that these were mass produced during late 18th and early 19th century and no wonder lacked the charm of earlier paintings.

### MEWAR SCHOOL

Mewar or Udaipur school of painting is one of the foremost school of Rajasthan, quality wise as well as quantity-wise. The antiquity of the painting tradition at Ahad, one of the centres of the Mewar school, goes back to 1260 A.D.<sup>4</sup> Chawand was another centre of Mewar painting.<sup>5</sup> However, no complete *Bārahmāsā* set has so far come across to our knowledge from Mewar, which is rather surprising. But this does not mean that paintings on seasons

1. Acc. Nos. 27887 to 90.

2. "Mārtanda mandal tai varasai akhanda ghām mārata prachandi kari sakala jaga tayo hai."

3. Information courtesy : Prof. K.D. Bajpai of Sagar University.

4. A.K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts*.

5. Gopi Krishan Kanoria, 'An early dated Rajasthani Ragamala', *J.I.S.O.A.*, vol. XIX (1932-53), pp. 1-10.



were not painted at Mewar. Stray examples are available in various collections.

A manuscript of *Rajkotsava*,<sup>1</sup> painted by Bhikam of the time of Rana Kumbha (c. 1500 A.D.), is known to have some painting on seasons, obviously in context of festivals, such as *Vasantotsava*.<sup>2</sup>

The painters of Mewar, who started painting large size paintings during the 18th century, seems to have been very fond of painting flowers and trees.<sup>3</sup> Specially Maharana Jagat Singh seemed to have a liking for portraying himself amidst garden. A painting dated the 3rd day of the bright fortnight of the month of *Bhādon* shows him in his garden with his queen and attendants.<sup>4</sup> It is interesting to note here that the lush greenery in the painting makes it evident that it was actually painted during the rainy season (*Bhādrāmāsa*), and the painter drew inspiration from his surroundings.

Paul F. Walter Collection, U.S.A. has a Mewar painting which has been described as the Summer season (*Griṣma ṛtu*).<sup>5</sup> Based on an unknown poet's verse, the painting actually shows "*Alpasambhoga.....khiṭā*", or a novice heroine and we beg to differ with its identification as "The Summer Season", belonging to "*Bārahmāsā*" or "Cycle of Months" poems. The setting, of course, is that of summer, as is evident from "bright white building lustrous from reflected heat", the pond in the foreground and birds and goat by its side. Divided into several compartments, the painting shows meeting and love-making of a lover (who seems to be in disguise) and beloved in a pavilion. It is datable to c. 1700 A.D. on stylistic grounds.

Thus, it would appear from the above discussion that though the Mewar painters painted painting depicting seasons, they probably did not paint *Bārahmāsā* sets.<sup>6</sup>

1. R.K. Vashistha, 'The early traditional painting of Rajasthan', *Proceeding of the Rajasthan History Congress*, p. 39.
2. For a description of *Vasantotsava* please see : V. Raghavan, *Bhoja's Sringara Prakash*, Madras, 1963, p. 651.
3. Stuart Cary Welch and Milo Cleveland Beach, *Gods, Thrones, and Peacocks*, New York, 1965, pl. 34.
4. O.C. Gangoly, *Critical catalogue of Miniature Paintings in the Baroda Museum*, Baroda, 1961, p. 93, pl. XXVI.
5. Pratapaditya Pal, *The Classical Tradition in Rajput Painting*, New York, 1978, pl. 29.
6. Shri Mahabir Singh of Muzaffar Nagar has informed me of some Mewar painting in Govt. Museum, Udaipur.



## ALWAR SCHOOL

Alwar, being a buffer state between Jaipur and Delhi, drew influence from both these centres of art. Raja Pratap Singh and Raja Vinay Singh of Alwar were great patrons of art and gave shelter to many artists who migrated from Delhi with the downfall of its authority. The art of Alwar is characterised with Mughal decorations and Rajasthani human features and themes.

The Government Museum, Alwar has *Bārahmāsā* paintings of local origin belonging to two different sets, one based on the poetry of Anand Ram and the other probably on the poetry of Keshavadasa.<sup>1</sup> Unfortunately both the sets are incomplete.

The seven paintings based on Anand Ram's poetry have the verse written in Devanagari on their top panels. It is interesting to note that the set begins with the *Śrāvaṇa*<sup>2</sup> month (pl. 90), and not the usual *Chaitra* month. It shows Radha and Krishna enjoying a swing attended by eight maids, four on each side. Although the scene is set in a garden with a pool in the foreground, the background shows palace having deities' paintings on its facade. Lust greenery of the garden and swirling clouds in the panel above indicate rainy season. The *Devanāgarī* writing describing *Savanna* month state that it is the beginning<sup>3</sup> of the twelve month. To begin *Bārahmāsā* series with *Sāvana* not only shows the importance attached to the rains but also indicate towards the poetry's local origin. The figures of the maids as well as Radha and Krishna remind of similar figures in the late Mughal school of the 19th century, a period to which this painting can also be assigned.

All other paintings of this set depict Radha and Krishna, along with maids, either seated inside huddled together in the month of *Pauṣa* or spraying colours in the months of *Phālguna* as per demands of the season. The eleventh month of the set<sup>4</sup> depicts *Jyeṣṭha* (pl. 91). It shows Krishna getting '*lepa*'<sup>5</sup> of sandal wood paste for cooling effect and being fanned by a maid. He is sharing *chowki* with Radha by a side of a pool. The pool in the foreground shows four ladies frolicking inside and thus trying to beat the heat of the summer watched by three others standing by its bank. Writing on top

1. P. L. Chakravarti, *Catalogue and Guide to Government Museum, Alwar*, Jaipur, 1961, p. 61.

2. "*Prathama māsa sāvana sarasa*".

3. "*Atha Bārāmāsya likhate 'Shri Ganesayanam'*".

4. Here wrongly labelled as "*Mūratī 12*".

5. *Lepa* means paste, but here it means coating or layer of sandalwood paste. It is believed to be cooling and fragrant.



in *Nāgarī* describe the scene.<sup>1</sup> It may be interesting to note here that unlike the painting of *Jyeṣṭha* based on Keshavadasa's poetry which shows lion, serpent and elephant sleeping together under the shade of a tree, this painting depicts *gopīs* taking bath in a pool and thus trying to keep away the summer heat.

The other paintings of Alwar origin in the local museum do not have any writing. The painting showing the month of *Baisākha* (pl. 92) depict a royal couple seated inside a pavilion enjoying music. While two maids stand at a respectable distance, four seated in front are playing on musical instruments and two others on side seem to be singing. The foreground shows flower beds and a fountain. It may further be pointed out here that the carpet inside the pavilion as well as the one outside spread for musicians are both having floral patterns painted quite prominently. The low boundary-wall on the roof is also richly painted. Same over-decoration matching the tasteless extravagance of European Baroque-style is seen in the clothes and jewellery of the royal couple also. This was probably the style in the first half of 19th century northern India, a period to which our painting also belongs.

Thus, the Alwar school *Bārahmāsā*, though painted differently and is based on the poetry of a different poet, shows a decadence in the taste of the painters and patrons and emphasise on over-embellishment.

### JODHPUR SCHOOL

Situated in the vast desert of Rajasthan, Jodhpur has been one of the rich princely state of area. During the Mughal regime it prospered in every direction, including the art of miniatures.

Jodhpur paintings are known for their graceful and elongated figures, made after later Mughal paintings. While the men are having full and heavy bread, moustaches stretched upto ears and tall turbans,<sup>2</sup> the women are having big eyes, broad forehead and a serpentine hairlock on cheeks and their skirts are much flaired. The *Bārahmāsā* forms a popular theme for Jodhpur painters as quite a few sets illustrating this theme have been discovered.

1. It may be pointed out here that though this verse is also by Anand Ram, the calligraphies of pl. 90 and this plate differ considerably. Calligraphy on *Jyeṣṭha* month painting is available on the remaining five painting also, whereas the one on *Sāvana* is the lone example of its type. Could this mean that the two belong to different set?
2. It is believed that they used to hide daggers in their turbans, that is why they are quite elongated.



The Baroda Museum and Picture Gallery, Baroda has a painting of the *Māgha* month<sup>1</sup> (pl. 93), based on the verse of Keshavadasa written on reverse. A Rajput prince, probably Takhtasingh,<sup>2</sup> is seated against a cushion inside a courtyard below a canopy. His queen, attended by three maids, is standing before him offering a cup in a dish. The prince as well as queen have raised their index fingers in the gesture of arguing, probably the queen is requesting the prince not to go out in the month of *Māgha*. Gangoly has wrongly attributed it to Udaipur.<sup>3</sup> It is clearly a product of Jodhpur school and is datable to first half of the 19th century A.D.

The Elvelijam Art Center, Madison<sup>4</sup> has a painting showing the Summer season (pl. 94). The king, to be identified with Man Singh of Marwar (1803-1843) is seated in a pavilion with thatched roof beside a pool with numerous fountains. His queen, with a hand-fan in her hand, is seated beside him. Five maids in attendance are cooling him with gentle breeze stirred by hand-fan. Beyond the dark, cool foliage of the trees is the blazing and desolate landscape of summer, with bare hills. An elephant, tiger, and serpent are seen together trying to find shade in vain and indicating that it is the depiction of *Jyēṣṭha* month. The scorching sun is seen in the sky and a pool, full with lotuses, is seen in the foreground. The painting can be dated to c. 1825 A.D.

An almost identical painting exists in Col. Tandon Collection, Secunderabad (pl. 95). Here also the king and queen are seated in a pavilion attended by five maids.<sup>5</sup> The only difference is in the treatment of sun which is shown here radiating rays. A *Nagari* inscription, most probably written afterwards, is seen below the rays of the sun stating that the painting depicts Maharaja in *Jetha* month. This, too, can be dated to c. 1825 A.D.

The Tandon Collection has yet another Jodhpur painting showing the month of *Baisākh* (pl. 96). It depicts the king and queen seated below a canopy in front of a palace by the side of a row of fountains, attended by four maids. The background shows banana trees and pavilions and the foreground depicts a row

1. D.C. Gangoly, *op. cit.*, p. 100, pl. XXIIIA.

2. *Ibid.*, p. 100. Such scenes portraying the rulers are quite popular in Jodhpur school, *op. cit.*, pl. 69.

3. *Ibid.*

4. Pramod Chandra, *op. cit.* (1971), Catalogue no. 154.

5. The Jodhpur rulers seem to have been very fond of getting themselves portrayed on various festive occasions, please see : Pratapaditya Pal, the enduring charm of Indian Paintings, *Allen Memorial Art Museum Bulletin*, vol. XXVIII, No. 2, oberlin, 1971, Cat. 5, pl. 2 (Raja Man Singh Celebrating Holi).



of flower-beds. The reverse has a *Nāgarī* inscription stating “*Baisākha .....kalamī chitārā Bhātī Shankar Dānā rī*”<sup>1</sup>. According to Col. Tandon, it means ‘painted by artist Shankar, son of Bhati Dana. Painter Bhati Dana’s name is known from many other Jodhpur paintings also.’<sup>2</sup> He was active around 1820 A.D. This painting, too, can be dated c. 1825 A.D. Seeing the similarity of the treatment of these paintings, it is quite probable that all these were painted by Bhati Dana’s workshop.

The Elvehjem Art Center, Madison,<sup>3</sup> has another painting of Jodhpur origin depicting the month of *Magha* (pl. 97). It shows a prince, ready to go out, bidding farewell to his queen, who is greeting him with a vase full of flowers, which is an auspicious symbol. She is accompanied by two maids. The hero is shown carrying shield and sword and has also wrapped a shawl around his shoulders, thereby indicating winter season. Two trees with peacocks are seen nearby. Background shows Krishna dancing to the tune produced by the instrument played by *gopis*. Foreground depicts beds of flowers. The top panel has *Nāgarī* writing of Keshavadasa’s verses. The elaborate turban, big expressive eyes and rounded face with full cheeks and flaired *jāmāh* of the hero point to the later-half of the 18th century as the date of the painting.

The National Museum, New Delhi also has a painting of Jodhpur origin showing the month of *Pausa*<sup>4</sup> (pl. 98). It shows the hero taking leave of his queen, who seems to be wonder struck, as is evident from her index finger near her mouth. Another women, offering a flower to the hero, stands nearby. A hourse, fully caparisoned, is seen in the foreground and a man, probably the attendant of the hero, is trying to warm himself nearby, and thus indicating the winter season. *Nāgarī* writing : “*Mahino...Posa hai*”, on top panel. The elongated figures, flaired *jāmāh* and heavy turban of the male figure as well as the architectural background point to a late 18th century date.

The Directorate of Archaeology and Museums, Rajasthan, has a complete set of *Bārahmāsā* painting of Jodhpur origin. Quite colourful in its treatment, the set seems to be based on Keshavadasa’s verses. All these paintings have deep red borders and show a fully caparisoned horse with groom in the foreground. In fact, the horse and groom are so painted that partly they are on the margin of the

1. I am extremely grateful to Col. R. K. Tandon who not only supplied photograph but also the reading of the inscription.
2. Kumar Sangram Singh Collection at Jaipur has several paintings by Bhati Dana.
3. Pramod Chandra, *op. cit.* (1971), p. 90, pl. 145.
4. O.P. Sharma, *op. cit.* (1974), p. 23, pl. 68.



painting itself. Each of these miniatures have caption in *nāgarī* stating the name of the month such as *Savaṇaromahīnī*”, “*Jeṭharomahīnī*,” etc. The painting showing the month of *Jyeṣṭha* (pl. 99) depicts the hero and heroine standing before each other, probably the heroine requesting him not to go out in the month of *Jeṭha*. An elephant is seen near a hill holding a serpent in its trunk and a tiger is vainly trying to seek shade below the elephant. A row of stylised clouds (probably this too is a characteristic of this set otherwise why there should be clouds in *Jyeṣṭha*) is seen in top panel. The painting can be dated to early 19th century. Another painting of the set showing the month of *Bhādon* (pl. 100) is similar in its treatment, the only change being that while the previous painting showed buildings in the left-half, the latter shows them in right-half. The clouds are also prominently painted and rightly so. These depictions make it obvious that the set is based on the text of Keshavadasa and is datable to late 18th—early 19th century.

The ‘Air India Collection’, Bombay also has a similar set of *Bārahmāsā* paintings from Jodhpur, three of which have been published<sup>1</sup>—*Āṣāḍha*, *Śrāvaṇa* and *Kārtika*. These paintings also have floral borders and the dresses of the kings and queens depicted in these paintings are unusually flaired-up and raised at the two ends. These are quite colourful and ‘baroque’ in their treatment and the set can be dated to late 18th—early 19th century.

Kumar Sangram Singh Collection, Jaipur has an excellent set of Jodhpur origin, which is different from all other so far known Jodhpur *Bārahmāsā* sets in many ways. Firstly, it is of horizontal format; secondly it is based on the poetry of some unknown poet of Rajasthani dialect. These verses are written in *nāgarī* script on the back of the paintings. Another feature of this set is depiction of small birds, which look almost like wooden-birds. Sometimes these are made to sit at the edge of banana-leaves. Yet another noticeable characteristic of all these paintings is their partial architectural background. The other-half is usually having some or the other trees.

The painting showing the month of *Chaitra* (pl. 101) depicts the hero and heroine standing facing each other before a verandah. The prince is holding a bow showing his readiness to go out. The verse on reverse is in the form of dialogue of the wife and husband—the husband is asking for permission to leave in the first two lines and the wife is persuading to defer the departure in view of the charms of the month of *Chaitra* :

“*Suṇa sundar mujha vīnatī sām̐bhal Jodh salāma*  
*Ekbār mohe sikhā dyo(to) karoṇ disāvar kāmā*

1. Air India, *Magic Carpet*, Special issue, Bombay, 19th. February, 1969.



*Chatur mahīno Chaitaro chaturāi ro chāva*  
*Chalaṇa na dehū chākarī nahā kar neihāva*  
*Kanta mata jāo chākarī chaṅgo priyatam Chaita*  
*Gavarava gāve goriān bālhā kijai dainta*  
*Āi ai gaṇagoriyan chaḍaṇa na dayo uparanta*  
*Nīraja jala men mīn jyūn dhīraja nahin dharanta*  
*Chatur mahīno Chaita ro sahīja chālaṇa hāra*  
*Taṅga kāsiyā-turiyā taṇā sāthī jā sardāra ||<sup>1</sup>*

The last two lines again show hero stating that *Chaita* is a good month for journey. He further says that all his friends have already made their horses ready (to go out for employment). The poem is full of pathos and so is the painting. Two pairs of birds in the foreground excite hero and heroines love for each other. The background shows *gaṇagoris* going in a procession carrying floral branches. The graceful figures, the turban of the hero and the architectural background, etc. point to a date around 1775 A.D.<sup>2</sup> The other painting showing the month of *Kārtika* (pl. 102) shows a colourful border. The hero and heroine stand facing each other in a similar setting and lamps are burning around. A pair of bird again appear in the lower right corner. The reverse has similar interesting verse in Rajasthani dialect.

The Col. R.K. Tandon Collection at Secunderabad has yet another interesting depiction of *Bhādon* (pl. 103). It shows Krishna and Radha riding an elephant proceeding to left with entourage. The female *Mahābata* (elephant-driver) is trying to kill a tiger with bow and arrow. Two other horse-riders are trying to kill a boar. All the members of the entourage are females. Background shows a fort on hill and gathering clouds indicate rainy season. *Nagari* writing on top panel is damaged and make its decipherment difficult. This is datable to c. 1800 and is probably a work painted at Pali, one of the *thikānās* of Marwar.

Thus, we find that Jodhpur artists were very fond of *Bārahmāsā* theme and showed interesting variety in the treatment of the months.

### THE CENTRAL INDIAN PAINTINGS

The areas variously known as Malwa, Bundelkhand and Baghelkhand, etc. constitute the Central India as it is referred to in the context of miniatures. Geographically it is lying immediately to the southeast of Rajasthan and its

1. I am extremely grateful to Shri Mahabir Singh of Muzaffarnagar for supplying me the text and translation.
2. For a painting with similar turbans, please see : O.P. Sharma, *op. cit.* (1973), pl. 68.



shape resembles a broad-based triangle.<sup>1</sup> This region of the country was once (16th-19th century) littered with small states ; Rajgarh, Narsimhagarh, Ratlam, Sitamau, Sailana, Jhabua, Barwari, etc. in Malwa ; and Datia, Alipura, Orchha, Panna, Chhatarpur, Bijawar, Ajaigarh and Rewah in Bundelkhand area ; and almost each of these states had their own court-painters. Examples of their art are scattered all over the country and in some cases also abroad. Here we shall discuss some of these paintings depicting the *Bārahmāsā* theme.

### THE MALWA SCHOOL

The Malwa school is the foremost among the Central Indian schools of paintings and seems to have been quite prolific in its production.<sup>2</sup> The National Museum, New Delhi, has three miniatures based on Keshavadasa's verses.<sup>3</sup> These depict the months of *Vaiśākha*, *Paṣa* and *Māha*, and each of these have Keshavadasa's verses on its top panel. The foreground shows a pond, either full with lotuses or showing waves. All the three paintings have partly architectural setting, a favourite background of Malwa paintings<sup>4</sup>, and are divided in two parts—one showing a couple standing inside a pavilion and the other showing a scene which provides clue to the month depicted.

The month of *Vaiśākha* shows a couple in a pavilion, the hero partly prepared to go out and the heroine requesting him to stay home. A man seated in a grove, between two typical Malwa-painting trees, is stretching his arms over his head, a sign of slumber. The typical floral scroll, often seen in some Malwa painting at the bottom panel<sup>5</sup>, is seen here on the boundary-wall on the roof. The painting, on the basis of similar Ragamala painting, can be dated to 1660 A.D.

The painting depicting the month of *Paṣa* (pl. 104) also has an architectural setting, the two scenes enacted in two parts divided by a pillar. While one on the right show the usual couple, the other on left depicts a couple warming themselves seated beside a fire and thus clearly suggesting the cold month of *Paṣa*. This, too, can be dated to c. 1660 A.D.<sup>6</sup> The third painting of this

1. W. G. Archer, *Rajput Miniatures from the Collection of Edwin Binney 3rd.*, Portland, 1968, see map opposite page 51.
2. Anand Krishna, *Malwa Painting*, Varanasi, 1963.
3. Acc. Nos. 63. 1682 to 63. 1684.
4. V.P. Dwivedi, Two Kedara Ragini Paintings, *The Bulletin of the Cleveland Museum of Art*, *Jaunāry* 1968, Cleveland, 1968, pp. 19-27.
5. W.G. Archer, *op. cit.* (1968), Cat. no. 47.
6. For a similar architectural setting and male and female figures please see : Anand Krishna, *op. cit.*, colour plate G.



series depicting *Māha* shows a dancing scene on the left side and a peacock perched on a tree-top, indicating the arrival of the Spring season. These three paintings form an interesting group and are in fairly good condition of preservation, when compared with other contemporary paintings of the Malwa school.

The famous N.C. Mehta Collection at Ahmedabad also has five Malwa school paintings on *Bārahmāsā* depicting the months of *Vaiśākha*, *Jyeṣṭha*, *Āṣāḍha*, *Śrāvaṇa* and *Pauṣa*. These paintings, too, are quite interesting in their treatment and are datable to 1660 A.D.

Many more stes of *Bārahmāsā* paintings seems to have been painted by Malwa painters, as is evident from the examples scattered all around. A painting showing the month of *Vaiśākha* (pl. 105), whose whereabouts are not known now,<sup>1</sup> is quite interesting for its treatment of the theme. It shows a couple seated in a pavilion. The heroine is fanning the hero and arguing something, probably requesting him not to go out. A man, probably an attendant of the hero, is seated below a tree in a dozing attitude. The bright sun is blazing in the sky. It is interesting to note here that the attendant's figure is bigger in size than the hero, which is quite unusual. Could this be because of availability of space for painting the two figures? Whereas the panel on top is having the verse of Keshavadasa, the panel below in the foreground is left blank. The treatment of the architecture, tree as well as the figures point to a date around 1680 A.D.

Another Malwa painting depicting the same theme, *i.e.* *Vaiśākha* (pl. 106), is known to have been in a private collection at Hyderabad. Here, too the guard outside the pavilion is shown half-sleepy. The large tree, below which the guard is seated, is painted in an interesting manner. A row of flying birds is seen in the sky. The treatment of the figures is, however, more balanced here and the painting can be dated to c. 1660 A.D. The above mentioned collection has yet another painting showing the month of *Āṣāḍha*. It shows a couple standing in a pavilion on the left and a Yogi seated on a tigerskin inside a pavilion on the right.<sup>2</sup> This, too, is datable to c. 1660 A.D.

A painting showing the depiction of *Phālguna* (pl. 107), collection unknown, is yet another interesting example of Malwa school. It shows a group of three male and three female figures singing and dancing before a pavilion. A couple, probably smearing *gulāla* to each other, is seated on the first floor of the

1. It's photograph has been very kindly supplied to me by Sri Jagdish Mittal of Hyderabad.
2. This depiction is in all likelihood inspired by Keshavadasa's poetry on the top panel stating "*Sanyāsī eh māsa hota ek āsanavāsī.*"



building. The sky is occupied with six flying birds. The elongated figures and the stiff actions of the hands point to a date around 1680-90 A.D.<sup>1</sup>

The famous Goenka Collection, New Delhi is also having a Malwa painting showing the month of *Āṣāḍha*. It shows a couple talking to each other inside a pavilion. On the left there is a shrine of Devi. This, too, is datable to c. 1700 A.D.

The Jagdish and Kamala Mittal Museum of Indian Art, Hyderabad had a painting of Malwa school<sup>2</sup> showing the month of *Sāvana* (pl. 108). It is quite different from all other Malwa paintings discussed so far, specially in its treatment of water, lightening and trees. The pavilion on right, however, shows the usual couple. The water in the foreground is painted in a semi-circle in the centre, out of which waves are issuing, each wave carrying a number of birds on it.<sup>3</sup> The treatment is more decorative than natural. The trees are quite crowded and over-lapping each other. The lightening is seen all over the sky and is painted in a zig-zag manner. The rain is shown by dotted lines. It is datable to c. 1690 A.D.

Col. R.K. Tandon Collection at Secunderabad also has a Malwa painting showing the month of *Śrāvaṇa* (pl. 109). Divided into several compartments it shows a hero reclining on a bed attended by two maids—one massaging and the other fanning him. A third one is rolling the curtains up, to let the cool breeze come in. The left-half shows the heroine, attended by three maids, pointing towards the gathering clouds, and a pond, full of lotuses, is seen below. The whole painting is dominated by an architectural settings, a typical Malwa characteristic. The painting can be dated to c. 1700 A.D.<sup>4</sup>

Thus, we find that quite a few sets of *Bārahmāsā* theme were painted by Malwa painters. Some of these innovated new symbols to convey the meaning of poetry, which almost in all the instances discovered so far, is the poetry of Keshavadasa.

### THE CENTRAL INDIAN SCHOOL

The Victoria and Albert Museum, London<sup>5</sup> has a painting showing the month of *Āṣāḍha* (pl. 110), based on Keshavadasa's poetry. It shows a hero and

1. For a similar stiff-action, see : Anand Krishna, *op. cit.*, plate 24.
2. According to Sri Jagdish Mittal it was painted at Raghogarh (Malwa) and is datable to c. 1725 A.D.
3. For a similar unusual treatment of water and waves, please see : W.G. Archer, *Central Indian Painting*, Faber and Faber, London (no date), plate 5.
4. For a similar painting please see : Anand Krishna, *op. cit.*, plate 27.
5. Acc. No. 1. S. 278-1951.



heroine seated inside a pavilion enjoying music played by two musicians. A fan, hung from the ceiling, is being pulled by another maid with the help of a rope. Yet another maid is preparing a paste or is perhaps grinding something. The panel in the foreground shows a *sanyāsi* doing his penance, looked upon by two boys. *Nāgarī* writing on top. The architectural setting, trees and the male and female figures all point to a date around 1720 A.D. and a provenance somewhere in Central India.

Six painting of *Bārahmāsā* series, based on Keshavadasa's verses, were long ago seen by an art connoisseur with a dealer but their whereabouts are not known now. The months illustrated are : *Jyēṣṭha*, *Śrāvaṇa*, *Bhādon*, *Āśvina*, *Kārtika*, and *Phālguna*. All these painting are divided in several panels and show many scenes but the common scene is a pavilion in which the hero and heroine are talking to each other. Another common feature of these paintings is a caparisoned horse in the foreground indicating hero's impending departure. Other scenes usually differ from painting to painting and are painted according to the seasons.

The painting showing the month of *Kārtika* (pl. 111) is divided into four panels, which depict (from top to bottom) : (i) verse of Keshavadasa written in *nāgarī*; (ii) panel showing a couple talking in a pavilion and two ladies making floor-decorations in the courtyard; (iii) the third panel is showing a nobleman taking leave of his beloved; a fully caparisoned horse, two attendants and two dogs are also seen; (iv) the fourth panel is showing a *Pandita* giving discourse by the side of a tank where many ladies are taking bath.

This set is dated : "*Kārtika vadi 5 sanau (?) saṁvat 1835 mukām Valvantnagar*", i.e. 5th day of the dark fortnight of *saṁvat* 1835 (A.D. 1778) at Balvantnagar. In all likelihood the city of Balvantnagar was somewhere near Datia or Orchha in Bundelkhand. In fact originally, this set belonged to "*Datiā state Tasvirkhānā*" (as is evident by the rubber stamp on their back). The figures, specially their heavily shaded *jāmah* or skirts, also point to a similar date. The set shows the continuity of the tradition of *Bārahmāsā*. It is quite probable that painting at pl. 110 could have also been painted at Balvantnagar.

#### THE DATIA SCHOOL

The state of Datia was one of the prosperous state of the Central Indian group of states and seems to have left behind a large number of paintings. Most of these depict either part Matiram's *Nāyaka nāyikā-bheda*,<sup>1</sup> *Rāmāyaṇa* or other religious scenes. However, an example of *Bārahmāsā* painting

1. V. P. Dwivedi, '*Bundelkhand kī Chitrakalā aur Kavi Matiram*', *Sanskriti*, Year 13, number 4, 1893 (*Saka*), pp. 8-10 (Hindi).



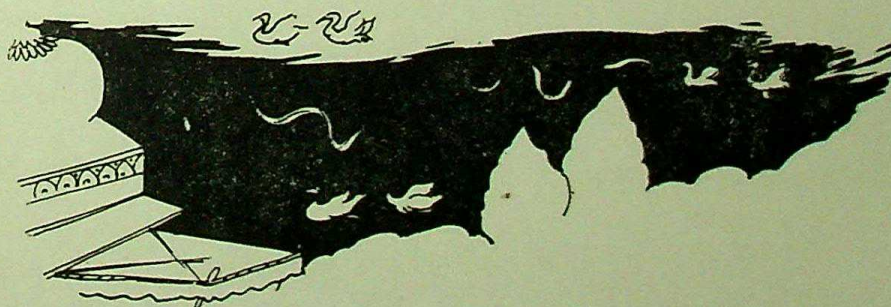
illustrating the month of *Agahana*<sup>1</sup> (pl. 112 and 113), based on an unknown poet's poetry, has also been discovered. Painted in the unusual horizontal format it depicts more than one scene, enacted in different pavilions. Two pavilions in the background show two couples—one sleeping and the other talking, while a third couple in dalliance is seen in the foreground, in front of a pavilion towards right. An *yogi* is seen on a platform and a fire burns nearby to warm him up. The pavilion on left shows a heroine tortured by Kamadeva who is seen shooting arrow from a tree nearby. The foreground pond is full of lotuses and the sky in the background shows full moon and stars. The well-built short-statured male figures and the attractive female figures, as well as the architectural details point to a date around late 18th century. This depiction of *Agahana* is quite different from all other paintings of other schools showing this month and vividly portrays the feelings of union and separation described in the poem written on its back.

Thus, we find that the Central Indian schools of painting also contributed their mite in the depiction of *Bārahmāsā* theme. The area being rocky and comparatively less fertile than the neighbouring plains,<sup>2</sup> people of this region took to the warrior's profession and were often away from their homes to fight in different regions of India. No wonder the separated beloveds had to seek solace in paintings and the *Bārahmāsā* theme was well illustrated in Central Indian schools.

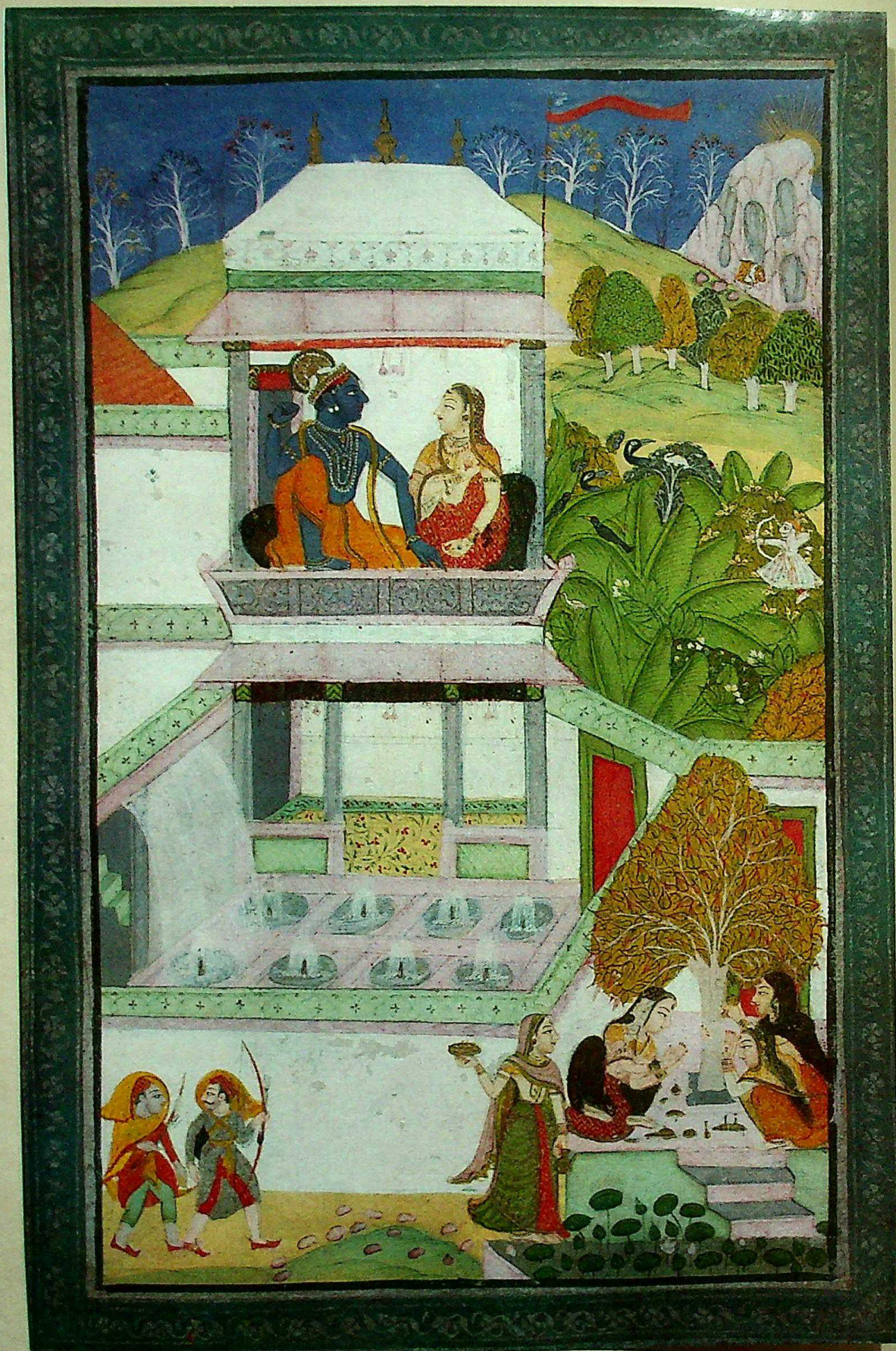
1. Pramod Chandra, *Indian Miniature Painting*, Madison, 1971, pl. 210, p. 125.

2. *The Imperial Gazetteer of India*, Vol. XI states :

"The greater part of the soil is of poor quality, owing to the rocky nature of the gneissic formation."







Colour Plate : 'A'. The month of Jyeshtha, Rajasthani, Bundi School, mid-18th cent. A.D.  
(Coll. Prince of Wales Museum, Bombay).



APPENDIX 'A'  
THE BĀRAHMĀSĀ OF KESHAVADĀSA

चैत्र

फूलीं ललिता ललित, तरुन तन फूले तरुवर ।  
फूलीं सरिता सुभग, सरस फूले सब सरवर । ।  
फूलीं कामिनि कामरूप, करि कंतहि पूजाहि ।  
सुक-सारी कुल केलि, फूलि कोकिल कल कूजाहि । ।  
कहि 'केसव' ऐसे फूल मँह, सूल न हिये लगाइये ।  
पिय आप चलन की को कहै, चित्त न चंत चलाइये । ।

CHAITRA<sup>1</sup>

*Phūli lalitā lalita, taruna tana phūle taruvara,  
Phūli saritā subhaga, sarasa phūle saba sarvara,  
Phūli kāmīni Kāmarūpa, kari kantahi pūjanhi,  
Suka-sārī kula keli, phūli kokila kala kūjahī,  
Kahī 'Kesava' aise phūlamānh, sūla na hiye lagāiye,  
Piya āp chalana kī ko kahai, chitta na chaita chalāiye.*

The charming creepers have blossomed and so have the young trees. The rivers and ponds are full. The ladies, aglow with passion, are worshipping their husbands. The birds—parrots, *sārikas*<sup>2</sup> and nightangles, are chirping around making sweet sounds.

Poet Keshavadāsa says that in such a flowery season no one should embrace thorns (of seperation) leaving the flowers (of union). What to say of going out, one should not allow his mind to waver in the month of 'Chaitra'.

1. Hindi month of *Chaitra* is equivalent to March-April.
2. *Sārikā* is a bird of the same family as that of parrot but is supposed to be sweeter in its speech. That is why during the medieval times it was customary to have sarikas as pets, specially in the inner-apartments (*antahpur*) to amuse the royal ladies. No wonder they often find mention in contemporary poetry.



## वैसाख

‘केसवदास’ अकास-अवनि वासित सुवास करि ।  
 बहत पवन गति मंद गात मकरन्द विंद धरि । ।  
 विसि-विदिसि छवि लागि, भाग पूरित पराग वर ।  
 होत गंध ही अन्य बधिर बौरो विदेसि नर । ।  
 सुनि सुखद सिख सीख पति, रति सिखई सुख साख में ।  
 बर विरहिनि बधत विसेष करि, काम विसिख वैसाख में । ।

VAISĀKHA<sup>1</sup>

‘Keshavadāsa’ akāsa-avani vāsita suvāsa kari,  
 Bahata pavana gati maṇḍa gāta makaraṇḍa vinda dhari,  
 Disi-vidisina chhavi lāgi, bhāga pūrīta parāga vara,  
 Hota gaṇḍha hī aṇḍha, badhira baoro videsi nara,  
 Suni sukhada sikha sikha pati rati sikhai sukha sākha men,  
 Bara virahini badhata visekha kari, kāma visikha vaisākha men.

Poet Keshavadāsa says that the earth and atmosphere are filled with fragrance. Breez, full of sweet smell, is blowing gently. All around there is fragrant beauty. But the fragrance is blinding for the bee<sup>2</sup> and is painful for the lover who is away from home. The Beloved says to the Lover : “I pray to you, having taught me the pleasures of love-making, do not talk of going away in this month of Vaiśākha, as the arrows of Kāma<sup>3</sup> are hard to bear in separation”.

1. Hindi month of *Vaiśākha* is equivalent to April-May.
2. ‘the fragrance is blinding for the bee’ : It is said that blinded by the fragrant smell of lotus the bee becomes so absorbed in sucking its nectar that it does not see the fall of the day and is often shut inside lotus-blossom which closes at sun-set.
3. *Kāma* : Kāma, the Hindu Lord of Love, equivalent to the Western Cupid, is supposed to have five-arrows (*pañcha-śara*) with which it strikes the lovers.



## ज्येष्ठ

एक भूत में होत, भूत भज पंचभूत भ्रम ।  
 अनिल-अंबु-आकास, अवनि-हवै जाति आगि सम ॥  
 पथं थकित मद मुकित, सुखित सर सिंधुर जोवत ।  
 काकोदर करि कोस, उदरतर केहरि सोवत ।।  
 पिय प्रबल जीव इहि बिधि अबल, सकल विकल जल थल रहत ।  
 तजि 'केशवदास' उदास मग, जेठ मास जेठहि कहत ।।

JYĒṢṬHA<sup>1</sup>

*Ek bhūta men hota, bhūta bhaja pañcha-bhūta bhrama,  
 Anil-ambu-ākāsa, avani-hvai jāti āgi sama,  
 Pañtha thakita mada mukita, sukhita sara siṇdhura jovata,  
 Kākodara kari kosa, udartar kehari sovota,  
 Piya prabale jīva ihi vidhi abala, sakala vikala jala ṭhala rahata,  
 Taji 'Keshavadāsa udāsa maga, jēṭha māsa jēṭhahi<sup>2</sup> kahata.*

The sun is so bright and scorching that the five elements—air, water, sky, earth and fire, have become one, *i.e.* hot as fire. The roads are deserted and the tanks are parched dry, seeing which the elephants do not go out. Even the cobra and lions sleep inside in this weather (and dare not go out because of heat). Thus, even the powerful creatures have become weak in this season and the whole world is at unrest. Poet Keshavadāsa says that the elders are of the opinion that one should not go out in this season (*i.e.* he should stay home with his beloved).

1. The Hindi month of *Jyēṣṭha* is equivalent to May-June.
2. The word *jēṭhahi* here means 'the elders'. Thus it will be observed that the word *jyēṣṭha* has two meaning : (i) the month of *jyēṣṭha* and (ii) the elder. During this months the days are longer in comparison to other months of the year, hence it is called *jyēṣṭha*.



### आषाढ़

पवन चक्र परचंड चलत, चहुँ ओर चपल गति ।  
 भवन भामिनी तजत, भ्रमत मानहुँ तिनकी मति । ।  
 सन्यासी इहि मास होत, इक आसन बासी ।  
 पुरुषन की को कहै, भए पच्छियौ निवासी । ।  
 इहि समय सेज सोवन लियो, श्रीहि साथ श्री नाथ हूँ ।  
 कहि 'केशवदास' असाढ़ चल, मै न सुन्यौ श्रुति गाय हूँ । ।

### ĀṢĀDHA<sup>1</sup>

*Pavana chakra parachaṇḍa chalata, chañhu or chapala gati,  
 Bhavana bhāminī tajata, bhramata mānuhu tinakāi mati,  
 Sanyāsi<sup>2</sup> ihi māsa hota, ika āsana bāsi,  
 Puruṣana kī ko kahai, bhaye pachhiyo nivāsī,  
 Ihi samaya seja sobana liyo, Śrīha<sup>3</sup> sātha Śrīnātha<sup>4</sup> hūn,  
 Kahi Keshavadāsa Āṣāḍha chala, mai na sunyo śruti<sup>5</sup> gātha<sup>6</sup> hūn.*

Strong winds are blowing alaround. In such weather only a man of feeble mind will go out leaving his wife and house. Even the mendicants use only one āsana these days, i.e. they avoid going out for begging. What to talk of human beings, even the birds do not leave their nests. Lord Vishnn has taken Śrī (Lakshmi) along with him to spend this time in bed (Kshīrsāgar). Poet Keshavadāsa says that during the month of Āṣāḍha, he has not heard anybody leaving his home, even in the *Vedas* and *Gāthās* (ballads).

1. The Hindi month of *Āṣāḍha* is equivalent to June & July months. Kalidasa started his famous *kāvya Meghadoot* with this month. Some of the folk *Bārahmāsās* also start with *Āṣāḍha* month (see: G.A. Grierson, 'Some Bihari folk-songs', *Journal of the Royal Asiatic Society*, vol. 16, London (1884), pp. 196-246.
2. *Sanyāsi*: The mendicants. It is believed that usually a *Sanyāsi* never stays anywhere for more than one day, except during the rainy season. But during this month, even those have become *ik-āsanvāsī*, i.e. they are staying at one place.
3. *Śrī*: Goddess Lakshmi, the Hindu Goddess of Wealth, is the wife of Lord Vishnu.
4. *Śrīnātha*: The Lord of Śrī, i.e. Lord Vishnu.
5. *Śruti*: Literally it means 'one which has been heard.' But usually it refers to the sacred *Vedas*.
6. *Gāthā*: It means old stories.



## श्रावण

‘केसव’ सरिता सकल, मिलत सागर मन मोहै ।  
 ललित लता लपटाति, तरुन तन तरुवर सोहै । ।  
 रुचि चपला मिलि मेघ, चपल चमकत चहुँ ओरन ।  
 मनभावन कहँ भेंट, भूमि कूजत मिसि मोरन । ।  
 इहि रीति रमन रमनीन सों, रमन लगै मनभावन ।  
 पिय गमन करन को को कहै, गमन न सुनियत सावन । ।

ŚRĀVANA<sup>1</sup>

*‘Kesava’ saritā sakala, milata sāgar man mohai,  
 Lalit latā lapatāti, taruna tana taruvara sohai,  
 Ruchi chapalā mili megha, chapala chamakata chañhu orana,  
 Manbhāvana kañha bheñti, bhūmi kūjata misi morana,  
 Ihi riti ramana ramanīna soñ, raman lagai mana bhāvanai,  
 Piya gamana karara kī ko kahai, gamana na suniyata sāvanai.*

Poet Keshava(dāsa) says that during this month of (Śrāvaṇa), the rivers (being in spate due to rains) meet sea making a pleasant scene. The creepers (freshened by rains) have clung to trees. The lightening meets the clouds and shine alaround. The peacocks (listening to the thundering of lightening and knowing the rains around) make happy sounds announcing the meeting of earth and sky. Thus, all the lovers are meeting their beloveds. In Śrāvaṇa, what to say of going out one should not even listen to the talk of going out.

1. The Hindi month Śrāvaṇa is equivalent to July-August. Many modern linguists believe that Pāvaṣa (rainy season) was named Varṣā because it used to be the first month of the years (Varṣā).



## भाद्रपद

घोरत घन चहुँ ओर, घोष निर्घोषनि मंडहि ।  
 धाराधर धर धरनि, मुसल धारन जल छंडहि । ।  
 झिल्ली गन झनकार, पवन झुकि झुकि झकझोरत ।  
 बाघ-सिंह गुंजरत, पुंज कुंजर तर तोरत । ।  
 निसि दिन विशेष निहि सेश मिटि, जात सुओली ओड़िऐ ।  
 देसहि पियूष परदेस विष, भादौ भोन न छोड़िऐ । ।

BHĀDRAPADA<sup>1</sup>

*Ghorata ghana chanhuora, ghoṣa nirghoṣani maṇḍahi,  
 Dhārādhara dhara dharani, musala dhārana jala chhaṇḍahi,  
 Jhilligana jhankara, pavan jhuki jhuki jhakajhorata,  
 Bāgha-siṅgha gunjarata, punja kunjara taru torata,  
 Nisidina viśeṣā nihi seṣa miti, jāta suolī oḍiye,  
 Desahi piyūṣa pardesa viṣa, Bhādon bhona na chhoḍiye.*

The dark clouds have gathered alaround and are thundering loudly. The rain is pouring in torrents. The cicadas are chirping continuously and strong wind is blowing fiercely. Tigers and lions are roaring and herds of elephants are breaking trees. There is no longer any difference between day and night (because of the constantly clouded sky). One's own home is like nector and outside is like poison. The poet is of the opinion that one should not leave his home during this month.

1. The month of *Bhādrapada* or *Bhādon* is equivalent to August-September.



## आश्विन

प्रथम पिंड हित प्रगट, पितर पावन घर आवें ।  
 नव दुरगन नर पूजि, स्वर्ग अपवर्गहि पावें ।।  
 छत्रन दं छितिपतिहि, लेत भुव लं सँग पंडित ।  
 'केसवदास' अकास अमल, जल-थल जन मंडित ।।  
 रमनीय रजति-रजनी सरुचि, रमा-रमन हू रास-रति ।  
 कल केलि कलपतरु क्वार मंहि, कतं न करहु बिदेस गति ।।

## ĀŚVINA<sup>1</sup>

*Prathama pinda<sup>2</sup> hita pragata, pitara<sup>3</sup> pāvana ghara āvai,  
 Nava Durgana<sup>4</sup> nara pūji, swarga apavargahin pāvai,  
 Chhatrana dai chhitipatihin, leta bhuva lai saṅga paṇḍita,  
 'Kesavadas' akāsa amala, jala-thala jana maṇḍita,  
 Ramaniya rajati-rajani saruchi, Ramā-Raman<sup>5</sup> hūu rāsa rati,  
 Kala keli kalapataru<sup>6</sup> Kvār<sup>7</sup> maṇhi, kaṇṭa na karahu videsa gati.*

During this month the spirits of the ancestors come (down to earth) to receive propitiations. People worship the nine Durgas for success in life and salvation beyond. The kings accompanied by the *puṇḍits* set out on tour to see their kingdoms. Poet Keshavadāsa says that the sky is quite clear (after the rainy season) and the lotuses are in bloom in the ponds. The nights are brightly illuminated by the moon. Lord Vishnu and his consort Lakshmi are engaged in celestial dance. The beloved requests her lover; "in this month of Kvar (*Āśvin*), which is like Kalpataru for love-making, why leave home to make me sad".

1. *Āśvina* : also known as *Asoja* and is equivalent to September-October. Sometimes it is also called *Kvār*.
2. *Piṇḍa* : Rice or wheat-flour balls, offered to dead spirits of the ancestors during this month.
3. *Pitara* : the ancestral spirits.
4. *Nava Durgā* : The nine-Durgas, worshipped during this month with great festivities throughout the north and East India.
5. *Ramā-Raman* : *Ramā* is the name of Goddess Lakshmi, *Raman* here stands for husband. The two words together means Vishnu.
6. *Kalpataru* : A wish fulfilling mythical tree of Indian mythology which grants you anything/ everything asked for.
7. *Kvār* : Another name for *Āśvina* month.



## कार्तिक

बन-उपवन, जल-थल अकासु, दसित दीपगन ।  
 सुख ही सुख दिन-रात जुवा खेलत दंपति जन । ।  
 देव चरित्र विचित्र, चित्र चित्रित आगन-घर ।  
 जगत-जगत जगदीस, जोति जगमगति नारि-नर ॥  
 दिन दान-न्हात गुन-गान हरि, जनम सफल करि लीजिए ।  
 कहि 'केसवदास' विदेस मत, कंत न कार्तिक कीजिए ॥

## KĀRTTIKA<sup>1</sup>

*Bana-upavana, jala-thala-akāsu, dasinta dīpagana<sup>2</sup>,  
 Sukh-hi sukh din-rāta, juvā<sup>3</sup> khelata dampati jana,  
 Deva charitra vichitra, chitra-chitrita āṅgana-ghara<sup>4</sup>,  
 Jagata-jagata jagadīsa, joti jagamagati nāri-nara,  
 Din dāna nhān<sup>5</sup> guna-gāna hari, janam saphala kari lijiye,  
 Kahi 'Kesavadāsa' videsa mata, kaṅta na kātika kījiye.*

Woods and gardens, rivers, earth and sky are all clear and shining bright illuminated by lamps (of *Dīpāvalī* festival). The days and nights are full of joy, and couples are gambling. The courtyards and walls of every house are gay with colourful paintings of gods and goddesses. The whole universe is pervaded with celestial light and all men and women are gay with love. This is the month for earning merit by sacred-baths, giving alms and worship of God. Poet Keshavadāsa says that the Beloved implores the lover "My Love, do not go away from home in Kārtika".

1. *Kārtika* : This month is equivalent to October-November.
2. *Dīpagana* : *Dīpāvalī* or 'the festival of lamps' is celebrated during this month on the *Amāvasyā* or the fully dark night.
3. *Juva* : Gambling is played as part of *Dīpāvalī* festival's ritual to propitiate Goddess Lakshmi.
4. *Chitra-Chitrita āṅgana-ghara* : Rich and poor all vie with one another in white-washing and painting their houses to receive goddess Lakshmi.
5. *Nhān* : Literally means 'taking bath'. During the month of *Kārtika* it is supposed to be full of religious merit to take bath in Gangā or in any other river.



## मार्गशीर्ष

मासन में हरि-अंस कहत यासों सब कोऊ ।  
 स्वारथ-परमारथन देत, भारथ में दोऊ ॥  
 'केसव' सरिता-सरित, फूल फूले सुगंध गुर ।  
 कूजत कुल कल हंस, कलित कल हंसनि के सुर ॥  
 दिन परम नरम सीतल, गरम करम-करम ये पाइयतु ।  
 कहि प्राननाथ परदेस कों, मारगसिर मारग न चितु ॥

MĀRGASĪRṢA<sup>1</sup>

*Māsana men Hari<sup>2</sup>-aṇsa kahata yāson saba koū,*  
*Swāratha-paramārathan det bhāratha men doū,*  
*'Kesava' saritā-sarita phūla phūle sugandha gur,*  
*Kūjata kula kala haṇsa, kalit kala haṇsani ke sur,*  
*Din param naram sitala, garam karam-karam ye pāiyatu,*  
*Kari prānanātha pardesa kon, Māragasira mārag na chitu.*

Of all the months of the year, Mārgasīrṣa is the most dear to God. This is the month for happiness and salvation of the soul. Poet Keshava (dāsa) says that river and pond banks are full of flowers, and joyous notes of swans fill the air. The days are neither too cold nor too hot. How lucky to be together (with the loved one) in this season. The heroine prays to the hero "I pray you my Love ! do not think of going out in this lovely month of Mārgasīrṣa".

1. *Mārgasīrṣa* : Also known as *Agrahāyana* or *Agahana*, this month is equivalent to November-December. According to some scholars this month was the first of the year (see : Vishvanathaprasad Mishra, *Hindī Sāhitya Kā Atīta*, Part II (*Śṛaṅgārakāla*), Varanasi, saṁvat 2023, p. 435).
2. *Hari aṇsa* : Hari is the name of Lord Vishnu. The poet says that God's part is present in this month.



## पौष

सीतल जल-थल-बसन, असन सीतल अनरोचक ।  
 'केसवदास' अकास-अवनि सीतल असु-मोचक ॥  
 तेल-तूल-तामोल, तपन-तापन, नव नारी ।  
 राज-रंक सब छोड़ि, करत इनहीं अधिकारी ॥  
 लघु द्यौस, दीह रजनी खनन, होत दुसह दुख रुस में ।  
 यह मन-क्रम-बचन बिचारि पिय, पंथ न बूझिये पूस में ॥

PAUṢA<sup>1</sup>

*Sītala jala-thala-basan, asan sītal anrochaka,  
 'Kesavadāsa' akāsa-avani sītal asu-mochaka,  
 Tel-tūl, tāmola, tapan-tāpan, nava nārī,  
 Rāj-raṅka saba chhonḍi, karata inahīn adhikārī,  
 Laghu dyausa, dīh rajanī khaṇan, hota dusaha dukha rūsa men,  
 Yaha man-kram-bachan bichāri piya, pañtha na būjhiye pūsa men.*

In the month of Pauṣa nobody likes cold things, whether they are water, food, dress or house. Even the earth and sky have become cold. In this season everyone, rich and poor alike, likes oil (massage of oil), cotton (cotton filled clothes), betel, fire (to warm the room), sun-shine and company of young women. (During the month) the days are short and nights are dark and long. This is not the time to quarrel with one's lover (meaning thereby that this is the time of union with lover). Keeping all these aspects in mind the Beloved asks her Lover not to leave her in the month of Pauṣa.

1. *Pauṣa* : The month is often called *Pūsa* and is equivalent to December-January.



## माघ

बन-उपवन, केकी-कपोत, कोकिल कल बोलत ।  
 'केसव' लै भूभरे भ्रमर, बहु भाँतिनि डोलत ॥  
 मृगमद-मलय-कपूर, धूर धूसरित दसौ दिसि ।  
 ताल-मृदंग-उपंग सुनत, संगीत-गीत निसि ॥  
 खेलत बसन्त संतत सुघर, सन्त असन्त अनन्त ।  
 घर नाह न छौडिय माघ में, जौ मन माँहि सनेह मति ॥

MĀGHA<sup>1</sup>

*Bana-upavana, keki-kapota, kokil<sup>2</sup> kala bolata,  
 'Kesava' lai bhūbhare bhramara<sup>3</sup>, bahu bhātini dolata,  
 Mrgamada-malaya-kapūr dhūr dhūsarita dasau disi,  
 Tāl-mṛdaṅga-upaṅga sunata, saṅgeeta-gīta nisi,  
 Khelata basanta santata sughara, santa asanta ananta,  
 Ghar nāh na chhāḍiya Māgha men, jau mana māñhi saneha mati.*

Forests and gardens are echoing the sweet notes of peacock, pigeons and *koel*. Poet Keshava (dāsa) says that bees are humming around as if they have lost their ways. All the ten directions are scented with musk, camphor and sandal. Sweet sounds of *mṛdaṅga* and other musical instruments and music are heard throughout the night. Whether saintly persons, or gay youngmen, all are celebrating '*Vasanta*'. The Beloved tells her Lover, "Do not leave the home in the month of Māgha, if you love me at all".

1. *Māgha* : The month is equivalent to January-February.
2. *Kokil* : A bird of black colour which speaks sweet words.
3. *Bhramara* : The black-coloured bees which suck flowers' sweet.



## फाल्गुन

लोकलाज तजि राज-रंक, निरसकं विराजत ।  
 जोई आवत सोइ कहत, करत पुनि हँसत न लाजत ॥  
 घर-घर जुवती ज्वान जोर गहि, गाँठिनि जोरहि ।  
 बसन छीनि मुख मीड़ि, आँजि लोचन तन तोरहि ॥  
 पट बास सुबास अकास उड़ि, भू मंडल सम मंडिये ।  
 कह 'केसवदास' बिलास निधि फागुन फागु न छंडिये ॥

PHĀLGUNA<sup>1</sup>

*Loklāja taji rāja-raṅka nīrasaṅka birājata,  
 Joī āvata soi kahata, karata puni hasata na lājata,  
 Ghar-ghar juvatī jvāna jor gahi, gāṅṭhini jorahi<sup>2</sup>,  
 Basana chhīni mukha mīṇḍi, āñji lochana tran torahi,  
 Pat vāsa subāsa akāsa uḍi, bhū maṇḍala sama maṇḍiye,  
 Kaha 'Kesavadāsa' bilāsa nidhi Phāguna phāgu na chhaṇḍiye.*

Rich and poor are merry-making together without caring for anyone. They are speaking without any restraint and there is no sense of shame. Young men and women in every home play *Holi* with great abandon, snatching each other's garments and smearing each other's face with *gulāl*. The fragrance of the scented powders (*gulāl*, *abira*, etc.) fills the air. "In such a season of merry-making, you should not think of leaving home, my Love", so says the Beloved to the Lover.

1. *Phālguna* : This month is equivalent to February-March.
2. *Gāṅṭhini jorahi* : To tie-knot. The Hindu marriage ceremony includes the ceremonial knotting of bride's and bridegroom's clothes. Here this act is repeated in joke and merry-making.



APPENDIX 'B'  
THE BĀRAHMĀSĀ OF GOVINDA

चैत्र

दोहा: चैत चिंता लगी जीव को: तन पै कछु न सुहाय: ।  
यहै संदेसा पीय सौ: कहियौ चंद तुम जाय: ॥

सवैया: चैत में चित उदास होवें सखी पीव गवन कियो परदेस:  
फुल अनेक फुले फुलवादि में नाहि सुहावत जीव अहेस:  
सेस सिंगार उतारि धरयो: जब छाड़ि गये हरि मोहकों यैसे :  
'गोविंद', कहै यह बात सुनी: पीव सौ जाय कहौ तुम अैसे: ॥१॥

CHAITRA

*Dohā : Chaita chintā lagi jīva kau tan pai kachhu na suhāyah  
Yahai sandesā pīya sauh kahiyau chanda tum jāya.*

*Savaiyā : Chaita men chitta udāsa hove sakhī pīva gavan kiyo pardesah,  
Phul aneka phule phulvādi main nāhi suhāvata jīva ahesaiḥ,  
Sesa siṅgāra utāri dharyoh jab chhāḍi gaye Hari moh kaun yaiseḥ,  
'Govinda' kahai yah bāta sunauh pīva son jāya kahau tum yaiseḥ.*

*Dohā :* Addressing the moon the heroine says, "the month of *Chaitra* has come and has added to my anxieties. It is unbearable to wear anything on the body. O Moon ! convey this message to my beloved".

*Savaiyā :* "The month of *Chaitra* has brought worries for me as my Beloved has gone out. The gardens are full of fragrant blossoms but they do not attract me any more. I have removed my hair ornaments because my lover has left me alone in such a season". Poet Govinda says that the *Nāyikā* appeals to her *sakhī* (companion) to convey this message to her Beloved.



## बैसाख

दोहा: आयी बलि बैसाख: बैरिनि रिति कैसें भरौ: ।  
विरह सतावत मोहि अब धिरज कैसे धरौ: ॥

सवैया: रिति बैसाख की आइ सषी सुनि प्यारे बिना हों कैसे रहोगी  
हार सींगार सुहावत नाहि नै: विरह की आँच सों सीजि मरौंगी  
आपन जाय रहे तुम छाय कै: धीरज हूँ अब कैसे धरौंगी: ।  
'गोविंद' कहै प्रभु आय मिलौ तुम बैरिनि रिति हों कैसे भरौंगी ॥२॥

## BAISĀKHA

*Dohā : Āyo bali Baisākhah bairini riti kaise bharonḥ,  
Viraha satāvata mohi ab dhiraja kaise dharonḥ.*

*Savaiyā : Riti Vaisākha kī āi sakhi suni pyāre binā hon kaise rahongī,  
Hāra sīngāra suhāvata nāhi naiḥ virah kī añcha son siji marongī,  
Āpana jāya rahe tum chhāya kaiḥ dhīraja hūn ab kaise dharongih,  
'Govinda' kahai Prabhu āya milau tum vairani riti hon kaise  
bharongī.*

*Dohā :* The torturous month of *Baisākha* has come. How can I bear the separation from my lover ?

*Savaiyā :* Addressing her companion the heroine says that the month of *Baisākha* has come and how can she live without her Beloved. The garlands and ornaments have no charm for her anymore and she would die of the fire of separation. "O Beloved ! you have left me alone. How can I bear your separation ?", the heroine makes a fervent appeal to her Beloved. Poet Govinda says that she requests the hero to meet her soon otherwise how she would pass the torturous month.



## ज्येष्ठ

दोहा: ज्येष्ठ न आये साँवरे: दुष पावत ब्रोजवास: ।  
निसदिन पंथ निहारिहौं आय मिलों नंद लाल ॥

सवैया: जेठ में राधा बैठी भवन में अचानक कामनी चीठी सी लाई:  
विरह वचन लिखे मनमोहन: सुन्दरि कौं जब बांच सुनाई:  
हाल बेहाल भई सब कामिनि पांय पछार कुंलाट सी षाई:  
'गोविंद' कहैं प्रभु प्यारे तुम्हें दुष देन को पाती या काहि पठाई ॥३॥

## JYEṢṬHA

*Dohā : Jyetha na āye Sāñvareḥ dukha pāvat vṛjavāsaḥ,  
Nisadina pañtha nihārihon āya milo Nandlāl.*

*Savaiya : Jyetha me Rādhā baithī bhavan me achānaka kāmāni chīṭhi silai,  
Virah vachan likhe Manmohanḥ sundari kaun jaba bāñch sunāi,  
Hāl behāl bhai saba kāmīni, khāya pachhāra kulāṇṭa sī khāi  
'Govinda' kahai Prabhu pyāre tumhai dukha den kau pāṭi ya  
kāhi paṭhāi.*

*Dohā :* "The month of *Jyēṣṭha* has arrived, the people of Brij are unhappy. I am anxiously waiting for your arrival. Please do come, O Nandlal !", says the *Nāyikā*.

*Savaiyā :* When Radha was sitting in her house in the month of *Jyēṣṭha*, her *sakhī* (companion) brought her Hari's letter. When the letter of Manmohan containing *viraha-kahānī* (tale of separation) was read to her, she and her companions became restless and fell down on the ground out of grief. Poet Govinda says that she asks Hari as to why he has sent her such a letter which has made her unhappy.



## भादों

दोहा:॥ भादों अकेली पिय बिना सेज बिछाऊँ नितः ।  
पीव पीव करत पपीहरा ज्यों ज्यों आवै चितः ॥

सवैया:॥ भादों में मेह उमड़ि कै आवत, आवे नहि प्रीतम साईं,  
काम के बान लगे छतियाँ महि, जाये कै सुति है सेज बिछाई ॥  
पापि पपीहरा पिव पिव बोलत येती आवाज परी करी भाई ।  
'गोविन्द' कहै राधा चौकी उठी: दिल में सकुची मन में मुरझाई ॥

## BHĀDON

*Dohā :* *Bhādon akeli piya binā sej bhichhāū nittah,*  
*Piva, piva karata papiharā, jyon jyon āvai chittah.*

*Savaiyā :* *Bhādon main meha umaḍi kai āvata āye nahī Hari prītam sāl,*  
*Kām ke bān lage chhatiyān mai jāye ke suṭi hai seja bichhāi,*  
*Pāpi papiharā piva piva bolata yeti āvāja parī kari jhāl,*  
*'Goinda' kahai Rādhā choṅkī ūthī, dil mai sakuchī man me murjhāl.*

*Dohā :* The heroine is alone in the month of *Bhādon* and prepares the bed everyday expecting her lover's return. The *Papihara* bird is cooing all the time calling "Pee! Pee!" and thus adding to her discomfort.

*Savaiyā :* In the month of *Bhādon* thick clouds gather in the sky but Hari has not come back so far. The arrows of *Kāma* (God of Love) have pierced her heart and (dreaming of union with her lord) she has prepared bed for him. The bird *Papiharā* again and again calls out "Pee kañhā ! Pee kañhā !" (where is my beloved ?). Poet Govinda says that Radha (who was engrossed in the thoughts of Krishna) was startled when she listened the sound of *Papiharā*'s calling. Caught unaware she first flushed (thinking that the bird has not only read her mind but is repeating the same words which she was chanting in her heart), then felt disappointed (realising the reality of Krishna's absence).



## आसोज

दोहा:॥ कुवार जु करुना करत हो: कासों कहौ ज नाय ।  
क्या जानौ कबहीं मिलै: नंदलाल प्रभु आय: ॥

सवैया:॥ करुना कुवार करै अति कामिनि: देखि सखी पीय औरों नहि आये:,  
आपन रंग रचे मनमोहन फेरी संदेसों न कौन पढ़ायो: ।  
वेली अनेक हुई हरीयालि मेरेहु तन जु बिरह सतायो: ।  
'गोविंद' कहै प्रभु दुवारिका जाइक: कबरी सों तुम नेह लगायो :

## ĀSOJA (ĀŚVINA)

*Dohā :* Kunvār ju karunā karata hauḥ, kauson kaho ja nāya,  
Kyā jānau kabahī milaiḥ, Nandlāl prabhu āya.

*Savaiyā :* Karunā kunvār karai ati kaminiḥ dehki sakhi pīya auron nahi āye,  
Āpana raṅga rache Manmohan pherī saṁdeso na kon paṭhāyoh,  
Velī anek hueī hariyālī merehu tana ju birah satāyoh,  
'Govinda' kahau Prabhu Dwārikā jāikai Kabari son tuma neh  
lagāyo,

*Dohā :* Radha appeals to the month of *Kunvār*, which is rather a kind month (it is neither too cold nor too hot) to have mercy on her. She hopes that sometimes during this month, Nandlal would return to her.

*Savaiyā :* Radha tells her *sakhi* (companion) that realising that *Kunvār* is a kind month, her Lord has not bothered to come. He is busy in his merry-makings and has not even cared to send any message so far. The creepers have again become green but she is still a victim of separation (meaning thereby that green creepers have again clung to some tree but she could not be united). Poet Govinda says, "O Lord ! having gone to Dwarika you have fallen in love with Kubjā (and forgotten Radha)".



## कार्तिक

सबैया ॥ कोक कूँजिबोई करी कोकनद फूलौ जिनि सोए  
 गुरुजन गोए पेम रस चाखीएः ।  
 सोइ सोइ जागिये रहिये हरि सु लागिएः  
 हिये के हुलास आली काहूँ सौं न भाषिएः ।  
 कैसौ केसौराई सौं वियोग छिन होइ नाहि  
 जीवन अवधि जीव मांभ अभिलाषिएः ।  
 अँ सोई उपाय कीजे ऊगन न भान दीजे  
 दिन दावि छवि लीजै रात्यौ करी राषियेः ।

## KĀRTIKA

*Savaiyā : Kok kūjivoi karon kokanada puhūlo jini soye guruan goye pem  
 rasa chākhiyē,  
 Soi soi jāgiye rahiye Hari su lāgiye; hiye ke hulās āli kāhū son  
 na bhākhiyē,  
 Kaison Kesorāi son viyog chhin hoi nāhi jiwan avadhi jīva māñjha  
 abhilākhiyē,  
 Aisoī upāya kīje ūgan na bhān dīje dina dāvi chhavi lijai rātyo  
 kari rākhiye.*

*Savaiyā :* In the month of Kartik the bird *kokil* is cooing constantly and the *kok* flowers (white lotus) have blossomed in the ponds. One should enjoy the union with lovers while the elders are still sleeping. One should sleep in the embrace of one's beloved and awake in that, without disclosing the joy of such union to anyone. It should be the prayer of all that they should not be separated from Keshoroy (Krishna) throughout the life. God should be gracious not to allow the sun to rise and thus to stretch the length of night (thereby extending the union of lovers).



## अगहन

दोहा:॥ अगम हुई अगहन में सुनी पीव की बात: ।  
नंदलाल प्रभु आय मिलौ: सीतल रित चलि जात ।

सर्वया:॥ अगहन मैं जु अगम हुई जब सुंदरि साजी सिंगार बनायो ।  
बेली चमेली घनी घन वास सुवासु तेल फुलेल सौं सीस गुथायो ।  
रूप सिंगार कियौ मनी कामनी देवत बाट पिया नहीं आयो: ।  
'गोविंद' कहै प्रभु आए नाहीं तुम भूठो संदेशों सौं यो ही विदायो ॥

## AGAHANA

*Dohā :* Agam hui Agahana mai sunī pīva kī bāta.  
Naṇdlāl Prabhu āya milo, sītal ritu chali jāta.

*Savaiyā :* Agahana mai ju agam hui jab sundari sājī singār banāyo,  
Beli chameli ghanī ghana vāsa suvāsu tela phulela son sīsa  
guthāyao,  
Rūp singār kiyo manī kāmīni dekhata bāta piyā nahī āyo,  
Govinda kahai Prabhu āye nahī tuma jhūṭho saṇdeso yon hī  
khidāyo.

*Dohā :* The heroine felt happy when she heard from her lover in the month of Agahana. "O Lord ! please come soon," she said, "the winter is also passing away".

*Savaiyā :* When she heard the news of her lover's expected arrival, she bedecked herself with various flowers and put fragrant oils in her hair. Having thus decorated herself she waited for the arrival of her lover who never turned up. Poet Govinda says that Radha complains, "you did not come, O Lord ! why did you send a false message ?".



## पौष

दोहा: ॥ आवन वेगे कहि गये: कीयो कहा तुम रोस: ।  
तुम नहीं आये साँवरे: आय गयो यह पौस ॥

सवेया: । पौस मैं रोस कीयों मनमोहन आन मिलौ क्यों न लाल बिहारी,  
सीत परे अति विरह सतावत काम के बान अचानक मारी,  
नाहीं कहै कोई मोहन आती सेनी विराभन बूझि कं हारी:,  
'गोविंद' कहै प्रभु आय मिलौ तुम सीतल रिति चलि जात पियारी ।

## PAUṢA

*Dohā :*    *Āvan vege kahi gaye kīyo kahā tuma ros,*  
              *Tuma nahī āoe Sāñvare, āya gao yahu Posa.*

*Savaiyā :* *Posa mai ros kīyo Manmohan ān milo kyo na Lālbihārī,*  
              *Sīta parai ati virah satāvata kām ke bān achānak mārī,*  
              *Nāhī kahai koī Mohan āto sainī birābhan būjhi kai hārī,*  
              *Govind kahai Prabhu āya milo tuma Sital riti chali jāta piyārī.*

*Dohā :* "You had promised to return soon, but you seem to have become angry with me. You have not come so far, (and above that) the month of *Pauṣa* has come," says the *Nāyikā*.

*Savaiyā :* "O Lord ! Why have you become angry with me in this month of *Pauṣa*, why don't you come ? It is very cold and I have been bitten by the arrows of *Kāma* (God of Love). Nobody tells me about Mohan's arrival though I have asked Brahmins and astrologers". Poet Govinda says that O Lord! please come soon and meet me, the charming season of winter (*Pauṣa*) is slipping away", wails the *Nāyikā*.



## माह

दोहा:॥ कुवार पाल कौ कुवर बर: अमर पाल कवि पाल,  
खेलत फाग सुहाग सुख: उड़त अबीर-गुलाल ॥

सवैया:॥ बनि बसन्त वर खेल भरे आनन्द दमति मनः,  
उड़ि गुलाल सु अबीर लाल अंबर सु सेत वन,  
केसरी कलित सुनीर धारत कित किसु देत वरः,  
देखत कौतुक नारी धाय चढ़ि सु अटन परः  
गावत नरी नाचत अति ताल तान बनि भेद परी  
लखि लखि सुहसन्त खलर सीखिय अमरपाल खेलत अटन ।

## MĀHA

*Dohā :* Kuvār pāl kau kuvar bar amar pāl kavi pāl,  
Khelata phāga suhāga sukha uḍata abīra-gulāla.

*Savaiyā :* Banī Basanta vara khela bhare ānand damati mana,  
Uḍi gulāla su abīra lāl ambar su set bana,  
Keṣari kalita sunir dhārata kita kisu deta vara,  
Dekhata kautuka nārī dhāya chaḍi suatana para,  
Gāvata nari nāchata ati tāla vani bheda parī,  
Lakhi lakhi suhasanta khalar sikhiya amarpāl khelata aṭara.

*Dohā :* Amar Pal, son of Kunwar Pal and a patron of poet, is playing 'phāg' (spraying or throwing colours) with his wives and thereby alaround you do not see anything else except *abīra and gulāla*.

*Savaiyā :* The touch of Spring to forests has made it flowery and gay which has filled the couple's heart with gaiety. The *abīra-gulāla* (dry colours), they are throwing on each other, has turned the sky into another flowery-forest. The king is spraying water fragrant with *kesar*. The neighbourhood ladies has climbed their roof-tops to watch the couple playing *holi*. The dancing girls are dancing in rhythm with the musical instruments. Now Amarpal has climbed the roof-top with his ladies and is playing *holi* there.



## फाल्गुन

दोहा: ॥ फागुण होय वसन्त अति फुल रहे अति फूलि :  
नंदलाल प्रभु आय मिलो जाई दुःख सब भूलि : ।

सवैया: ॥ फागुन मास भवन में सुति हो:  
लालि अचानक मोहन आये ।  
कामिनि हरषि उठी जबहीं तब मोतिनि  
आनि कै चौक पुराये ।  
थाल कपूर भरे गज-मोतिन  
राधा नै आनि कै तिलक बनाये ।  
'गोविंद' कहै प्रभु आय मिले  
अब, कामनि मिलि मंगल गाये ।

## PHĀLGUNA

*Dohā :* *Phāguṇa hoyā Vasanta ati phul rahe ati phūli,*  
*Nandlāl Prabhu āya milo jāi dukha saba bhūli.*

*Savaiyā :* *Phāguṇa māsa bhavana mai suti hon, lāla achānak Mohan āye,*  
*Kāmini harakhi uḍī jabahī tab motini āni kai chowk purāye,*  
*Thāl kapūr bhare gaja motini Rādhā naiāni kai tilak banāye,*  
*'Govind' kahai Prabhu āya mile ab, kāmini mili maṅgal gāye.*

*Dohā :* "It is the month of *Phālguna*, the Spring is here and flowers have blossomed alaround. O beloved Nandlal ! come and meet me during this month so that I may forget the pangs of separation", says the Beloved.

*Savaiyā :* It was the month of *Phālguna* and the Beloved was sleeping inside the house, when suddenly Mohan came. All her maids were happy to see him return and they made *chowk* with pearls. Then came Radha with trays full of *gaja-motis* and embellished the chowk with *swastika* figures. Poet Govinda says that now that their beloved Prabhu has come, all the *gopis* are singing welcome songs.

[Note : Text of Poet Govinda's *Bārahmāsā* is based on a set of 12 paintings in the National Museum, New Delhi. Please see plates 46 to 57. Acc. No. 51.60/1-12].



## APPENDIX 'C'

## BĀRAHMĀSĀ PAINTINGS OF OTHER LESSER KNOWN POETS

Besides the *Bārahmāsās* of Sufi poets, as part of their *kāvya*s and that of Keshavadasa and Govinda, both of whom seem to have been quite popular with the painters; many other lesser known poets were also illustrated. Most of these were poets of *Brijabhāṣā* dialect of Hindi, and their examples are usually in stray folios. Hardly any complete set of such lesser-known poets has been discovered so far. Still these loose folios have their own importance.

The Birla Academy of Art and Culture, Calcutta has a set of mid-19th century Kangra miniatures illustrating poet Datta's verses.<sup>1</sup> All these are having his poems written in *Devanāgarī* on their reverse. It is, however, very difficult to identify this Datta as several poets with this name seem to have written poems.<sup>2</sup> One example of his poem, describing *Jyeṣṭha* (pl. 114-115), is given below :

*Jeṭha mai betha raho apane ghara,  
Jāo kite mati dhoopa hai bhārī //*  
*Sital bhon bichhonā karo,  
Chhirkāya gulāb chadāye kavārī //*  
*Vījan vāye lagai sukhdāyāk,  
Kaili karo bhuja mela kai pyārī //*  
*'Datta' siyān kahā kahīho,  
Aṭi nāgar hotu mao vavīhārī //*

Anand Ram is another poet, whose poetry inspired *Bārahmāsā* illustrations. His illustrations, painted in 19th century Alwar style, are found in the Government Museum, Alwar, Rajasthan.<sup>3</sup> The set is, however, incomplete and the Alwar Museum has only seven illustrations—*Baisakh*, *Jeṭha*, *Sāvan*, *Bhādon*, *Kārtika*, *Agahana*, and *Phālguna*. Each one of these miniatures have *Devanāgarī* writing on top panel. The remaining miniatures seem to exist in some other

1. Calender for 1978, printed by the Birla Academy of Art & Culture, Calcutta, 1978. Twelve colour plates.
2. Dharendra Varma, etc. (Ed.), *Hindī Sāhitya Kosha*, Part II, Varanasi, p. 225 (I am grateful to Dr. K.C. Gupta of S.D. College, Muzaffar Nagar for this reference).
3. P.L. Chakravarti, *Catalogue and Guide to Government Museum, Alwar*, Jaipur, 1961, p. 61. His name does not occur in *Hindī Sāhitya Kā Itihāsa* by Ramchandra Sukla.



museum of Rajasthan as a photograph of the month of *Āṣāḍha* has been supplied to me from the Directorate, Jaipur. An example of Anand Ram's poetry, describing *Āṣāḍha* (pl. 116), is given below :

*Vājata gāja nisāna mano dala bādal āgam kī asvārī ||*  
*Kārī ghatā mano kunjara se vagavanta harol kī gol hai nyārī ||*  
*Dāmani chondhi anī chamake barakhe badarā vraja kotiga bhārī ||*  
*So chhavi dekhata lāḍalilāl, Ānand bhare chaḍī ūnchī atārī ||*

The Bharat Kala Bhavan, Varanasi, whose miniature collection is famous for its quality, has a miniature painting illustrating poet Kasiram's poetry. Painted in the 18th century Rajasthani style, this painting is one of the set of probably 12 paintings of this poet known so far. The month of *Āṣāḍha* (pl. 117) is described thus :

*Kāre, pīre, nīle, dhaure, dhūmare,*  
*Rangīle vara bādar chabīle thor thoran viaāye hain||*  
*'Kāsīrām' kavijī videsagāmi nara,*  
*Ghara kari kari kai tanhā te teu dhāye hain||*  
*Jogī jatī jaṅgam sanyāsī gachhibe taṁ,*  
*Rahe baiṭhe hain pakari kunj jahān tahān chhāye hain||*  
*Esī kahā gāḍa patī kījīyai Asāḍa gaun,*  
*Ehī ṛṭu panchin hūn bhavan banāye hain<sup>1</sup>||*

Another painting depicting *Phālguna* and based on the poetry of the same poet has been reproduced in *Mārg*, Vol. III, no. 3 in colour. The painting shows music and dance in the foreground and a hero and heroine standing in a pavilion in the background, the heroine requesting the hero not to go out in *Phālguna*. The *Devanāgarī* writing on the top panel reads :

*"Bājata mṛadanga muha chaṅga chaṅga 'Kāsīrām',*  
*Khelai ek sanga sab phiren rāga raṅga men||*  
*Gāvanhi dhamāri gārī rūpa kī ujyārī nārī,*  
*Liye pichakārī nara rāsa ke prasaṅga men||*  
*Kesari gulāla son dhan mṛagamada dekhiyatu,*  
*Margajai bagai argajā lāyo aṅga men||*  
*Sukh kau nivāsu esan Phāguna kau māsu,*  
*Piya ta men kyon avāsuta jijaiye banakhanda men||*

1. Poet Kasiram's name occur once in Ramchandra Shukla's *Hindī Sāhitya Kā Itihāsa*, Kashi, *Samvat*, 2019, p. 222. However, the poet in question cannot be the same. The language, style and manner of the verse, quoted above, is of later origin.



Still more interesting is a miniature illustrating poetry of poet Ramkishan of Bikaner school, dated *saṁvat* 1827 (A.D. 1770) in the National Museum Collection<sup>1</sup> (pl. 2). The painting illustrates the month of *Phālguna*, i.e. the last month of the series, numbered 12. Obviously there must have been eleven other miniatures which are now scattered. The text reads :

*Lok hū kī lāj taja vaja kai gāvata,  
hai nāchata hai nūpur ek swāng so banāya kai||  
Keu ke aṅga jor bāndhata hai,  
Chhipe chhipe keu ke kājala ghor tārata hai āya kai||  
Radhey Krishna jorī jur khare hai,  
sakhāṇa kai bīcha tāko nāva lai lai tori kāvata gāya kai||  
Phālguna ke māsa āli holakā  
darasa hāli dekhi chhavi Vrindāvan  
Ramkishan jāya kai ||*

Ramkishan seems to be a versatile man. For he has not only composed the poetry, but has also written it on the painting and actually painted the painting also.<sup>2</sup> Yet another painting of this poet-painter is in the Victoria and Albert Museum London.<sup>3</sup> It depicts the month of *Māgha* (pl. 58).

In some cases, we do not even know the names of the poets. Usually the verses mention the name, but in some cases they do not, making the task of the identification of the poet difficult. For instance, a set of such unknown poet, of mid-19th century Jaipur school, exists in the Rajasthan Museums. One of these illustrating *Māhamāsa*<sup>4</sup> has the following verse :

*Māha mai nāgari neha sai kunj mai, sudūr seja anumpari banāi||  
Pāta payambar ambar-kamkar tol atolan tūli tulāi||  
Inn āni angīthin tapan bhojan son jalai dūbha mithāi||  
Paurati sita mai prīti son prītam baithe hai ekahi oḍhi rajāi||*

Another example of such unknown poet's painting comes from the Central Indian (Datia) School<sup>5</sup> (pl. 112). On a painting of horizontal format, almost, whole of its back is filled with *Avadhī* verses describing the *Agahāṇa māsa* :<sup>6</sup>

1. O.P. Sharma, *Indian Miniature Painting*, Brussels, 1973, Cat. no. 61, pl. 66.

2. "Likhtamthen Ramkisan kavachitrasaṁyuktate".

3. Acc. No. I.S. 92-1954.

4. The painting is numbered 'fifth of the series' (*Surat Panch*), which is surprising !

5. Pramod Chandra and others, *Indian Miniature Painting*, Madson, 1971, pp. 124-125. pl. 210.

6. Once again the serial no. 7 on this miniature is baffling, as the *Agahana* month is usually 9th in the series.



||Sorathā|| Agahana udita sīta|| Agnitūla ādaru bhayo|| Nāri Madan bhaya-  
bhīta|| piya viyoga te vikal ati|| ||48|| Chaupāhi|| Agahana avani sīta adhikānā||  
Kanta kīna payabhūmi payānā|| Hon sakhi bhīta bhai ati bhāri|| Agni anaṅga  
aṅga par jāri||49|| Vraśchika virahu chaḍyo viśuaṅgā|| Dasata roma mana maththa  
bhujāṅgā|| Bahuta vyādhi nahi pāvati antā|| Karai kon binu gā uri kantā||50||  
Bhai jāti bidhu ānana hīnā|| Agahana gāhana rāha jimi kīnā|| Jini ghar pati ati  
nāri suheli|| Viraha danda dhana param duheli||51|| ||Chhaṇḍa Chandrajoti||  
Piyā piyārī kharī sahelī|| Sej na sove nisā akeli|| Gayā sarīr chhīna tu sīta kālīm||  
Vikār mār vihala vihala bālām||52|| Sobhai na aṅga sajjan singara|| Marāla  
hetam ahāra hāram|| Bairi vasantam jurai pancha bānam|| Rahā tīva āsā juhi  
piya prānam||

||Dohā|| Him ritu ham piya darasa hita virah vikala vikarāra||  
Kīra dhīra kihi vidhi dharai bin pati prāṇa adhāra||54||

The writing is quite exhaustive and runs to several lines and still the poet's name does not occur even once. It can, therefore, be surmised that most of such unknown poets belonged to the local courts themselves, whether it was Datia or Jaipur.<sup>1</sup> Writings of these poets were passed on to the painters, who made illustrations based on these for the amusement of the patrons.

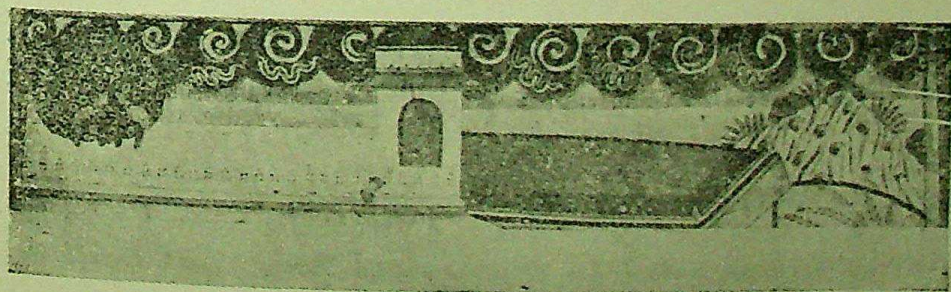
In this connection mention may also be made of yet another set of *Bārahmāsā* painting which has Rajasthani folk poetry written on its back. Full of pathos, these verses have been illustrated in Jodhpur style paintings of 18th century. This is how the month of *Chaitra* (pl. 101) has been described :

*Suṇa sunder mujha vinati sambhal Jodha salām,  
Ek bār mohe sikha davo (to) karūn disāvar kāmā/  
Chatur mahino Chaitaro, chaturāi ro chāv,  
Chalaṇa na dehu chākari, nāhā kara nehāva/  
Kanta mata jāo chākari, chango priyatam Chaīta,  
Gavarala gāven goriyān bālāhā kijai baita/  
Āi ai gaṇagorian chaḍaṇa na dayo uparanta,  
Niraj a jala men mīna jyū dhīraja aāhīn dharanta/  
Chatur mahino Chaita ro, sahīja chālāna hāra  
Tanga kāsiyā-turiyā taṇā, sāthi jā saradāra ||<sup>2</sup>*

1. The *Pothīkhānā* attached with the Maharaja Sawai Mansingh II Museum, Jaipur has several *Bārahmāsās* of local court-poets in its collection. But they never got to be illustrated; see : Gopal Narayana Bahura, *Literary Heritage of the Rulers of Amber and Jaipur*, Jaipur, 1976, pp. 175-176 (I am grateful to Smt. (Dr.) Chandramani Singh for this reference).
2. I am extremely grateful to Kunvar Sangram Singh for allowing me access to his collection and supplying photographs. Shri Mahavir Singh, Muzaffarnagar kindly supplied me the text.



Thus, from the above brief survey, we find that the *Bārahmāsā* paintings not only provide information about the popularity of Keshavdasa's writings, but also about many other poets who were lesser known. It can, therefore, be said that such miniatures fill the gaps of the Hindi literary history. They also show the continuity of the popular theme of *Bārahmāsā* through the centuries. Some of these illustrations are based on the folk literature and are, therefore, still more interesting. Obviously the *Bārahmāsā* theme was equally dear to the royal courts as well as to the common public.





## APPENDIX 'D'

## SEASONS AND INDIAN DRAMAS

The Indian dramas, in theory as well as in practice, show that the prologue included a verse and song, or a song at least, on the *Rtu* of the time when the play was written and first produced. In some cases, however, the *Rtu* sung of is also the season in which the first act of the play is set.

The place which *Rtu* occupies in drama is well brought out by Bharata in his *Nāṭya-śāstra*.<sup>1</sup> In chapter XXV, called *Chitra-abhinaya*, Bharata has included the six seasons in the list of themes for which composite *abhinaya* (acting) or representation of gestures is given. The ten verses provide a short but graphic portrayal of the six seasons.

In the *Dhruva* songs fitted to play by the musicians, *Rtus* and their objects were used as symbolic themes for suggesting the character and mood of the situation of the play.<sup>2</sup>

*Viṣṇudharmottara Purāṇa*'s third part also provide similar directions in its section of *Nṛttasūtra*. It says :

"The autumn (*Śarada*) can be shown by different kinds of flowers, by self possession and cheerful expressions."<sup>3</sup>

"The persons of low and middle class should indicate Hemanta by the trembling of limbs and by seeking fire."

"The persons of low class should indicate cold by shivering of heads, teeth and lips, and by the contraction of the limbs as well as by uttering '*Śita*'."

"The *Śiśira* should be shown by the acting of cold (*Śita*) on the part of higher and middle class people who have become poor."

1. G.O.S. III, Ch. XXV, pp. 28-37.

2. *Garjanto jaladā nṛatyantī śikhino, gāyanti bhramarā ramye prāvṛṣi* (For Varṣā or Rain).

3. Priyabala Shah (Ed.), *Viṣṇudharmottara Purāṇa*, Third *Khanda*, Vol. II, Baroda, 1961, p. 90.



"The acting of Spring can be done by the showing of the different kinds of flowers, by the efforts to please the beloved and eagerness for enjoyment."

"The summer season can be shown by wiping off the sweat, stumbling on the ground, by fanning and by the gesture of touch of hot wind."

Thus we find that the Indian classical literature on dramas gives elaborate directions for depicting various seasons while performing on the stage. This certainly shows the importance attached to the *Ritu* in the Indian society.





## APPENDIX 'E'

### SEASONS AND FESTIVALS

The multiplicity of religions in India has made it a veritable land of festivals. The Indian way of life is essentially one which believes in spectacles and festivity. Festivals in India are not merely occasions of congregation of men, women and children but reflect inherent feelings of the people—religious as well as cultural. No wonder every new month brings new festivals which add zest to the people and provide occasions for family and social reunions and cement joint-family system.

The Hindus, who form the majority of the population celebrate many festivals which are connected with the changing seasons, such as *Vasanta Panchamī* (Spring);<sup>1</sup> *Holi* (Harvest and end of Spring); *Teeja* (rainy season); *Śarad Pūrṇimā* (Winter). Many other festivals like *Diwālī* and *Dussehra* are associated with mythology and legend. But even such festivals are connected with seasonal variations in some way or another. All these festivals are occasions for artistic expressions, such as *Rangoli*, *Alpanā*, etc. and music, dance and drama.

The Muslims celebrate festivals which are connected with Islamic religion and mythology. *Ramzan*, *Moharram*, *Īd*, *Īd-ul-Zuhā*, *Īd-ul-fitr* and *Shab-e-barāt* are some of the prominent festivals. However, unlike the Hindu festivals, these Muslim festivals do not have any fixed dates but fall according to the position of the moon, which vary every year.

Likewise, Buddhists, Jains, Sikhs, Christians, Parsis, etc. have their own festivals. In fact, even among the Hindus, the celebration of the festivals in many cases differ from region to region. For instance, the New Year's day is celebrated on different days in different parts of India. The day on which the *Śaṅkrānti* falls is counted as the first day of the solar month in Punjab and Tamilnadu, while in Bengal the day following the *Śaṅkrānti* day is regarded as the first day of the month. It is not possible to describe all the

1. Vasanta Panchami was a special occasion for celebration, which often got painted.  
See : Kunvar Sangram Singh, *Dhundhar Painting*, Jaipur, 1978, Ex. no. 45.



festivals here. However, a few main festivals are listed below :

| <i>S. no. Month</i> | <i>English Month</i> | <i>Festivals</i>                                                                                                                                                                                                                                                                                                   |
|---------------------|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. <i>Chaitra</i>   | March/April          | (i) <i>Rāmnaumī</i> (birthday of Lord Rama);<br>(ii) <i>Nau Durgā</i> (worship of nine goddesses);<br>(iii) <i>Mahāvīr Jayantī</i> (birth anniversary of Jain Tirthankar Mahāvīra).                                                                                                                                |
| 2. <i>Vaiśākha</i>  | April/May            | (i) <i>Baisakhī</i> (celebrated in Punjab with dance and music);<br>(ii) New Year's days in Bengal, Tamilnadu and Telagu areas;<br>(iii) <i>Buddha Pūrṇimā</i> (Birth anniversary of Lord Buddha);<br>(iv) <i>Easter</i> (festival of Christians).                                                                 |
| 3. <i>Jyēṣṭha</i>   | May/June             | (i) <i>Gaṅgā-Dussehrā</i> (festival when people take dip in holy river Ganga);<br>(ii) <i>Vata-Sāvitṛī</i> (tree worship by married Hindu ladies for longevity of their husband's life).                                                                                                                           |
| 4. <i>Āṣāḍha</i>    | June/July            | (i) <i>Aṣādhī</i> (dip in holy Ganga);<br>(ii) <i>Rathayātrā</i> of Lord Jagannatha of Puri.                                                                                                                                                                                                                       |
| 5. <i>Śrāvaṇa</i>   | July/August          | (i) <i>Teeja</i> (festival of ladies swinging, singing & dancing);<br>(ii) <i>Nāga-Pañchamī</i> (worship of cobras);<br>(iii) <i>Rakshā Bāṇdhana</i> (tying of sacred thread around the wrists of brother's by sisters);<br>(iv) <i>Somvatī</i> (fast on all <i>Śrāvaṇa</i> 's Mondays and worship of Lord Shiva). |
| 6. <i>Bhādon</i>    | August/<br>September | (i) <i>Janmāṣṭamī</i> (birth anniversary of Lord Krishna);<br>(ii) <i>Gaṇeśa Chaturthī</i> (worship of Lord Ganesha);<br>(iii) <i>Ananta-Chaturdashī</i> (worship of Lord Vishnu as <i>Śeṣaśāyī</i> );                                                                                                             |



| <i>S.no. Month</i>              | <i>English Month</i>  | <i>Festivals</i>                                                                                                                                                                                                                                   |
|---------------------------------|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                 |                       | (iv) <i>Hartālikā-Teeja</i> (Worship of Goddess Parvati).                                                                                                                                                                                          |
| 7. <i>Āśvin Kṡār</i>            | September/<br>October | (i) <i>Pitra-Paksha</i> (Worship of departed family-souls);<br>(ii) <i>Dussehrā</i> (Anniversary of Rama's victory over Ravana);<br>(iii) <i>Nau-Durgā</i> (worship of Durga);<br>(iv) <i>Śarad-Pūrṇimā</i> (worship of moon on advent of winter). |
| 8. <i>Kārtika</i>               | October/<br>November  | (i) <i>Diwālī</i> (worship of goddess of wealth, Lakshmi);<br>(ii) <i>Karvā-Chautha</i> (fast by married ladies for longevity of husbands);<br>(iii) <i>Govardhan Pūjā</i> (worship of the Govardhan mountain).                                    |
| 9. <i>Agrahāyana/Mārgaśīrṣa</i> | November/<br>December | (i) <i>Gaṅgā Snān</i> (dip in Ganga river);<br>(ii) <i>Vaikuntha Ekādashī</i> (A Tamil festival);<br>(iii) <i>St. Francis Xavier's Day</i> (Saints' Dead body is shown to public).                                                                 |
| 10. <i>Pauṣa</i>                | December/<br>January  | (i) <i>Makar-Sankrānti or Poṅgal</i> (Surya worship and donations);<br>(ii) <i>Lohirī</i> (festival of Punjab);<br>(iii) <i>Gaṅgā Sāgar Snān</i> (dip at Ganga Sagar island);                                                                      |
| 11. <i>Māgha</i>                | January/<br>February  | (i) <i>Vasanta-Panchamī</i> (Spring festival);<br>(ii) <i>Māgha Melā Snān</i> (dip in Ganga);<br>(iii) <i>Sakat Chautha</i> (fast by womenfolk and worship of Devi);<br>(iv) <i>Maunī Amāvas</i> (Fast and donations).                             |
| 12. <i>Phālguna</i>             | February/<br>March    | (i) <i>Siva-Rātri</i> (worship of Siva);<br>(ii) <i>Holi</i> (festival of colour);<br>(iii) <i>Jamshed Navroz</i> (festival of Parsis).                                                                                                            |

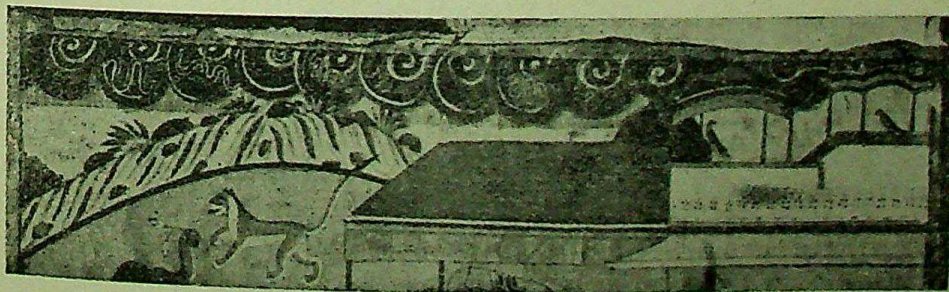


## APPENDIX 'E'

163

Thus, we find that almost every month has two to three main festivals. Besides these, numerous local deities are worshipped and thus many local festivals are also celebrated.

These festivals often find representation in miniatures while depicting various months. In fact, in some cases, like the depiction of *Diwālī*, *Vata-Sāvitṛī*, and *Durgā-Pūjā*, the months can easily be identified as that of *Kārtika Jyeṣṭha* and *Āśvina* respectively.









## GLOSSARY

- Abhinaya* : Acting
- Abīra and Gulala* : Powdered colours which are used for smearing faces at the time of *Holi* (the Spring festival celebrated in the month of February-March).
- Ātmā* : Soul
- Āsoja* : Also known as *Āśvina* and *Kvār*, equivalent to September-October.
- Āyurveda* : The Indian Science of Medicine and Surgery.
- Avadhī* : A dialect of Hindi spoken in the eastern districts of U.P. (the ancient region of *Avadha*—modern districts of Lucknow, Faizabad, Barabanki and Unnao, etc.).
- Bābarnāmā* : The memoirs of the first Mughal emperor, Babar.
- Bhaktikāla* : The religious movement period of the Hindi literature (c. 15th-16th centuries).
- Brijabhāṣā* : A dialect of Hindi prevalent in ancient *Braja* region of Uttar Pradesh (modern districts of Mathura, Agra, Aligarh), Bharatpur and Dholpur districts of Rajasthan.
- Chaitrī* : Ritual performed on the full moon day of the month of *Chaitra*.
- Chātumāsī*  
(*Skt. Chāturmasī*) : The full moon of each one of the initial months of the three seasons, Summer, Autumn and Winter.



- Chhayamāsi* : Poem about six-months of the year.
- Chelā* : Pupil.
- Chitra-Abhinaya* : A chapter on acting in Bharata's *Nāṭya-śāstra*.
- Daṇḍa* (or *Ghatikā*) : One-sixtieth part of the day, *i.e.* about 24 minutes.
- Devanāgarī* : The script used for writing Sanskrit, Hindi and many other north Indian languages.
- Dohā* : A mode of Hindi poetry composed of two lines only.
- Gaja-motī* : A mythical pearl supposed to be in the elephant's fore-head.
- Gāthās* : A form of ballad poetry sung in praise of heroes, specially in Rajasthan.
- Gurumukhī* : A script, used primarily for writing the sacred books of the Sikh religion.
- Hindola* : Swing.
- Holi* : The colour festival celebrated in the month of February-March (*Phālguna*).
- Jātaka* : The story of Buddha's previous birth.
- Jhoolā* : The swing.
- Kaustubha* : A famous jewel worn by Lord Viṣṇu on his chest.
- Kāvya* : Long poem composed on some particular theme, *i.e.* *Rāmāyaṇa*.
- Kutaja* : A kind of flower.
- Kāla* : Time.
- Kesar* : Saffron.
- Mṛdaṅga* : A kind of musical instrument, cylindrical in shape and made of wood or baked clay and covered with membrane, like drum.
- Malhāra* : A kind of gay song sung in the rainy season.
- Meṣa* : One of the Zodiac signs.
- Malamāsa* : Extra-month.
- Nala* : Measuring rod.



## GLOSSARY

167

|                            |                                                                                                                                                                                |
|----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Nāyaka</i>              | : Hero.                                                                                                                                                                        |
| <i>Nāyikā</i>              | : Heroine.                                                                                                                                                                     |
| <i>Nāyaka-Nāyikā Bheda</i> | : The classification of heroes and heroines according to their experience, nature and physical features, etc.; a very favourite theme of the Hindi poets of <i>Riti-Kāla</i> . |
| <i>Nakṣatras</i>           | : Stars.                                                                                                                                                                       |
| <i>Nabhasya</i>            | : One of the months, according to the classification of <i>Taittiriya Saṁhitā</i> .                                                                                            |
| <i>Nṛttaśāstra</i>         | : The science and art of dance.                                                                                                                                                |
| <i>Pala</i>                | : One-sixtieth part of the <i>ghatikā</i> or <i>daṇḍa</i> .                                                                                                                    |
| <i>Palāsha</i>             | : A kind of flowering tree.                                                                                                                                                    |
| <i>Pancha-shara</i>        | : The five mythical arrows of Lord Kāmadeva, the lord of Love.                                                                                                                 |
| <i>Papiharā</i>            | : A bird which is associated with lovers and Spring season.                                                                                                                    |
| <i>Parmātmā</i>            | : God.                                                                                                                                                                         |
| <i>Praudhi</i>             | : Full growth of a season.                                                                                                                                                     |
| <i>Prāvṛd</i>              | : Rains.                                                                                                                                                                       |
| <i>Praṣṭhapada</i>         | : <i>Bhādrapada</i> , rainy season.                                                                                                                                            |
| <i>Punarvasu</i>           | : One of the <i>nakṣatras</i> of the month of <i>Pauṣa</i> .                                                                                                                   |
| <i>Puṣya</i>               | : One of the two <i>nakṣatras</i> of the <i>Pauṣa</i> month.                                                                                                                   |
| <i>Pichakārī</i>           | : Syringe, used for spraying coloured water during Holi festival.                                                                                                              |
| <i>Rtu-sandhi</i>          | : The meeting time of two seasons.                                                                                                                                             |
| <i>Rāga</i>                | : Musical melody.                                                                                                                                                              |
| <i>Sārikā</i>              | : She-parrot, pet of ladies, supposed to be more talkative.                                                                                                                    |
| <i>Sārasa</i>              | : Cranes.                                                                                                                                                                      |
| <i>Swāstika</i>            | : One of the auspicious symbols.                                                                                                                                               |
| <i>Sūfī, Sufism</i>        | : Mystical philosophy in Islam, emphasising personal union of the soul with God.                                                                                               |
| <i>Stupa</i>               | : A hemispherical dome erected to commemorate Buddha.                                                                                                                          |



- Śarad Pūrṇimā* : The full-moon day falling in the month of *Āśvina*.  
The sky is quite clear as it falls after rainy season.
- Ṣaḍa-Rtu* : The six seasons.
- Śaiṣava* : The beginning of a *Rtu*.
- Saura* : Solar.
- Sakhī* : Companion.
- Saṁyoga* : Union (of lovers).
- Sahasya* : Vedic name of the month of *Pauṣa*.
- Saṅkramaṇa* : See *Saṅkrānti*.
- Saṅkrānti* : Sun's entry into a new *rāśi* is called *Saṅkrānti* or *Saṅkramaṇa*.
- Shāmiyānā* : An open tent, just a canopy of patterned cloth.
- Tiṭhi* : Date.
- Tapasya* : The Vedic name of the month of *Phālguna*.
- Teeja* : A festival of ladies celebrated in the month of *Śrāvaṇa*.
- Uddīpana-Vibhāva* : To incite the desire of union with lover or beloved.
- Vipala* : One-sixtieth part of the *pala*.
- Vata-Sāvitṛi vr̥ta* : A fast kept by Hindu ladies and then worship the Baragada tree for the longevity of their husband's life.
- Vatsara; Saṁvatsara* : Year.
- Vasantotsava* : The Spring festival held in honour of the God of  
(*Madanotsava*) Love, Kāmadeva.
- Viraha* : Separation (from lover).
- Vipralambha* : Separation of lovers.
- Virahinī* : Separated heroine.
- Virah-Vyathā* : The pain of separation (from lover or beloved).
- Viyoga* : Separation; used specially in case of the separation of lover and beloved.



## Bibliography

- |                           |                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Agrawal, S.P.             | <i>Akbari Darbār Ke Hindī Kavi</i> , Lucknow, 2007 V.S (Hindi).                                                                                                                                                                                                                                                                                                                                                 |
| Agrawal, V.S.             | <i>Padmāvata</i> , Chirgaon, 2018 V.S., 2nd edition, (Hindi).                                                                                                                                                                                                                                                                                                                                                   |
| Anand Krishna             | <i>Malwa Painting</i> , Varanasi, 1963.                                                                                                                                                                                                                                                                                                                                                                         |
| Andhare, Sridhar          | 'The festival of Teeja', <i>Tata Review</i> , Vol. X, No, 2, Bombay, 1975, pp 3-4 and 29-32.                                                                                                                                                                                                                                                                                                                    |
| Archer, W.G.              | (i) 'Seasonal songs of Patna District,' <i>Man in India</i> , Vol. XXII, No.4, Dec.1942, pp.233-237.<br>(ii) <i>Indian Painting In Bundi and Kotah</i> , London, 1959.<br>(iii) <i>Central Indian Painting</i> , London (no date).<br>(iv) <i>Rajput Miniatures from the Collection of Edwin Binney 3rd</i> , Portland, 1968.<br>(v) <i>Indian Paintings from the Punjab Hills</i> , Delhi, 1973 (two volumes). |
| Ashton, Leigh             | <i>The Art of India and Pakistan</i> , London, 1950.                                                                                                                                                                                                                                                                                                                                                            |
| Basu, B.N. (Ed.&Tr.)      | <i>Kamasutra of Vatsyayana</i> , Calcutta, 1955 (12th edition).                                                                                                                                                                                                                                                                                                                                                 |
| Beach, Milo Cleveland,    | <i>Rajput Painting at Bundi and Kota</i> , Ascona, 1974.                                                                                                                                                                                                                                                                                                                                                        |
| Bhandarkar, D.R.          | <i>Aśoka</i> , Calcutta, 1925.                                                                                                                                                                                                                                                                                                                                                                                  |
| Bharata                   | <i>Nāṭya-Śāstra</i> (Comm. by Abhinavagupta) G.O.S., 145, Vol. IV.                                                                                                                                                                                                                                                                                                                                              |
| Bhattacharya, Siva Prasad | <i>Bhārtīya Sāhityer Bāromāsi</i> , Calcutta, 1959 (Bengali)                                                                                                                                                                                                                                                                                                                                                    |



- Brown, W. Norman : *The Vasanta Vilāsa*, New Haven, 1962.
- Bussagli, Mario : *Indian Miniatures*, Milan, 1969.
- Chakravarti, P.L. : *Catalogue And Guide to Government Museum, Alwar*, Jaipur, 1961.
- Chauhan, Vidya : *Lokgītōn ki Sāṅskratika Pṛaṣṭhabhūmi*, Agra, 1972 (Hindi).
- Coomaraswamy, A.K. : *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, Part V, *Rajput Paintings*, 1926.
- Czuma, Stanislaw : *Indian Art from the George P. Bickford Collection*, Cleveland, 1974.
- Dandi : *Avantisundarī*, TSS.192
- Dave, Jayantakrishna : *Gujarātī Sāhitya Kā Itihāsa*, Lucknow, 1963 (Hindi).
- Harikrishna
- Dikshit, Rajesh : *Ghāgha Bhaddarī Kī Kahāvaten*, Dehati Pustak Bhandar, Delhi (Hindi).
- Das, Asok Kumar : 'The Turkey in the Mughal and Amber Jaipur Painting', *Journal of Indian Museums*, Vol. XXX-XXXI, New Delhi, 1974-1975, pp. 63-67.
- Doshi, Saryu : 'An Illustrated Manuscript From Aurangabad, dated 1650 A.D.' *Lalit Kala*, No.15, New Delhi 1972, pp. 19-28.
- Dwivedi, V.P. : 'Bundelkhand kī Chitrakalā aur Kavi Matirām', *Saṅskṛati*, Year 13, Number 4, New Delhi, 1893 (Śaka), pp. 8-10.
- : 'Two Kedara Ragini Paintings', *The Bulletin of the Cleveland Museum of Art for Jaauary*, 1968, Cleveland, 1968, pp. 19-27.
- : 'Wood Carvings' in A. Ghosh (Ed.) *Jain Art And Architecture*, Vol. III, New Delhi, 1975, pp. 428-438.
- : 'Mahabharata and Indian Art' in S.P. Gupta and K.S. Ramachandran (Ed.), *Mahabharata : Myth and Reality*, Delhi. 1976, pp. 126-134.
- Fleet, J.F. : *Inscriptions Of the Early Gupta Kings and Their Successors*, CII, Vol. III (Reprint), Varanasi, 1963.
- Garde, M.B. : 'Mandasor Inscription Of Malava Samvat 524,' *Epigraphica Indica*, Vol. XXVII, Delhi, 1949, pp. 12-17.



## BIBLIOGRAPHY

171

- Gangoly, O.C. : *Ragas And Raginis*, Bombay, 1948.  
 : *Critical Catalogue Of Miniature Paintings In The Baroda Museum*, Baroda, 1961.
- Goswamy, B.N. : *Painters At The Sikh Court*, Wiesbaden, 1975.
- Goswamy, Karuna : 'Frescoes In The Shish Mahal At Patiala', *Roop-Lekha*, Vol. XXXVIII, Nos. 1 & 2, New Delhi, pp. 120-127.
- Goetz, H. : *The Art And Architecture Of Bikaner State*, Oxford, 1950.
- Grierson, G.A. : 'Some Bihari Folk-Songs', *Journal Of The Royal Asiatic Society*, Vol. 16, London, 1884, pp. 196-246.
- Gupta, Ganpati Chandra : *Bihārī Satsai*, Rajkamal (Pub.) Delhi, 1962 (Hindi).
- Gupta, Kiran Kumari : *Hindī Kāvya Men Prakrati Varṇan*, Prayaga, V.S. 2006 (Hindi).
- Gupta, Satya : *Khariboli Kā Lok Sāhitya*, Allahabad, 1965 (Hindi).
- Haufmann, G.M.A. : *The Season Sarcophagus In Dumbarton Oaks*, Vol. I, Mass., 1951.
- Hartel, H. : *Museum Für Indische Kunst, Berlin*, Berlin, 1971 (German).
- Hivale, Shamrao, and Elwin, Verrier : *Songs of the Forest*, London, 1935.
- Janson, H.W. : *History of Art*, New York 1966 (Ninth Printing).
- Jesalpura, Siva Lal : *Bārahmāsā Saṁgraha*, Part I, Ahmedabad, 1974 (Gujrati)
- Jha, Tarnish : *Brahmapurāṇam*, Prayag, 1976.
- Kanoria, Atmaram (Publisher) : *Pushpañjali*, Vol. I, No.I., Bombay, 1963.
- Khandalavala, K.J. : 'Leaves From Rajasthan', *Marg*, Vol. 4, No.3, Bombay 1950.
- Khandalavala, K.J., Motichandra & Pramod Chandra : *Miniature Paintings From Sri Motichand Khajanchi Collection*, New Delhi, 1960.
- Khandalavala, K.J., Motichandra, Pramod Chandra and Parmeshari Lal Gupta : 'A New Document of Indian Painting', *Lalit Kala*, No.10, New Delhi, 1961, pp. 45-54.
- Khandalavala, K.J. and Motichandra : *New Documents Of Indian Painting—A Reappraisal*, Bombay, 1969.



- Khandalavala K.J. & Motichandra : *An Illustrated Āraṇyaka Parvan in the Asiatic Society of Bombay*, Bombay, 1974.
- Kala, S.C. : *Indian Miniatures In The Allahabad Museum*, Allahabad, 1961.
- Kanoria, Gopi Krishna ♦ : 'An Early Dated Rajasthani Ragamala'; *J.I.S. O.A.*, Vol. XIX (1952-53), pp.1-5.
- Krishnadasa, Rai : 'An Illustrated Avadhi Manuscript Of Laurchanda In The Bharat Kala Bhavan', *Lalit Kala*, New Delhi, 1956, Vol. 1 & 2, pp. 66-71.
- Kuhnel, E. : *Book Painting, A Survey Of Persian Art*, Oxford, 1939.
- Lal, Ganeshi : *Sudama Ki Bārahmāsī*, Hathras, no date (Hindi).
- Levi, Doro : 'The Allegories Of The Months In Classical Art', *The Art Bulletin*, Vol. 23, 1941.
- Lodhi, Ramadhin : *Bārahmāsī Haulvillā*, Etawah, 1976 (Hindi).
- Maggs Bros. Ltd : *Oriental Miniatures Illustrations*, Bulletin No. 14, Vol. IV, Part 2, London, Dec.1968.
- Majumdar, M.R. (Ed.) : *Mādhavānala Kāmkandalā Prabandha*, Baroda, 1942.
- Male, Emile : *The Gothic Image* (Tr.), New York, 1958.
- Mehta, N.C. : *Studies In Indian Painting*, Bombay, 1926.
- Mishra, Sivagopala (Ed.) : *Kutuban Kṛta Mṛgāvati*, Sahitya Sammelan Prayaga Saka Saṁvat 1885 (Hindi).
- Mittal, Jagdish : 'New Studies In Pahari Painting', *Lalit Kala*, No.12, New Delhi, 1962, pp. 26-35
- Mittal, Jagdish in H.K. Sherwani (Ed.) : *History Of Medieval Deccan* (1295-1724), Hyderabad, 1973, Vol. II, Ch.III, pp.203-226.
- Modi, Madhusudan : *Basant Vilāsa Phāgu*, Jodhpur, 1960.
- Chimanlal Motichandra : 'The Representations Of The Musical Ragas In Paintings', *Journal Of The U.P. Historical Society*, Vol. XX, Lucknow.
- Munshi, Kalpalata K. : *Sṛṅgāramañjarī Kathā Of The Parmara King Bhojadeva Of Dhara*, Bombay, 1959.
- Museum of Fine Arts, : *The Arts of India and Nepal, The Nesli and Alice Heeramaneck Collection*, New York, 1966.



## BIBLIOGRAPHY

173

- Nahata, Agar Chanda : *Sabhā Śraṅgāra*, Kashi, V.S. 2019.
- Nichol, A. : *Bibliotheca Bodlianae Codicum Manuscriptorum Orientalium Catalogi*, Oxford (1821), Vol.2.
- Om Prakash : *Madhyakālin Hindī Aur Punjābī Premkāvyā*, 1971, (Hindi).
- Pal, Pratapaditya : *Ragamala Paintings In The Museum Of Fine Arts*, Boston, 1967.
- : *Indian Paintings from Staff Collections*, Los Angeles County Museum of Art, Los Angeles, 1976.
- : *The Sensuous Line*, Los Angeles, 1976.
- : *The Classical Tradition In Rajput Painting*, New York, 1978.
- Parikh, Dvarikadas : *Khatartu Vārtā*, Mathura (3rd Edition), Sāmvat 2025 (Hindi).
- Pinder Wilson, R.H. : *Paintings From The Muslim Courts Of India*, London, 1976.
- Pramod Chandra : *Bundi Painting*, New Delhi, 1959.
- : *Indian Miniature Painting*, Madison, 1971.
- Prasad, Vishvanath : *Chandāyana*, Agra, 1962 (Hindi).
- Raghavan, V. (Ed.) : *Bhoja's Śringāra Prakāśa*, Madras, 1963.
- : *Rtu In Sanskrit Literature*, Delhi, 1972.
- Randhawa, M.S. : 'The Pageant Of The Seasons', *The Illustrated Weekly of India*, Bombay, Sept. 25, 1950.
- : *Kangra Paintings On Love*, New Delhi, 1962.
- Sivaramamurti, C. : *Chitrasūtra Of The Vishṇudharmottara*, New Delhi, 1978.
- Skelton, Robert : *Rajasthani Temple Hangings Of The Krishna Cult*, New York, 1973.
- Sriyastava, V.S. : *Catalogue And Guide To Ganga Golden Jubilee Museum*, Bikaner, Jaipur, 1961.
- Stooke, H.J. and Khandalavala, K. : *The Laud Ragamala Miniatures*, Oxford, 1953.
- Thakur, Ram Singh and Surya Karan Parikh (Ed). : *Beli Krisan Rukmani Rī*, Prayag, 1931 (Hindi).
- Tourism, Directorate Of, Maharashtra : *Baramasa* (a portfolio of twelve plates), Bombay, (no date)



- Vandeville, Charlotte, : *Bārahmāsā*, Pondichery, 1965 (French).
- Varma, Ramkumar : *Hindī Sāhitya Kā Alochanātmaka Itihāsa*, Allahabad, 1964 (Hindi).
- Vashistha, R.K. : 'The Early Traditional Painting Of Rajasthan', *Proceedings Of The Rajasthan History Congress*, Jaipur.
- Vijayavargiya Ramgopal : *Rājasthānī Chitrakalā*, Jaipur, 1953 (Hindi).
- Vogel, J.P. : *Catalogue Of The Bhuri Singh Museum At Chamba*, Calcutta, 1909.
- Waldschmidt, Rose : *Miniatures Of Musical Inspiration*, Wiesbaden, 1967.
- Leonore and Ernst
- Webster, J.C. : *The Labours Of The Months In Antique And Medieval Art To The End Of The Twelfth Century*, Chicago, 1938.
- Welch, Stuart Cary : *Mughal India*, New York, 1964.
- : *Indian Drawings And Painted Sketches*, New York, 1976.
- Welch, Stuart Cary & : *Gods, Thrones And Peacocks*, New York, 1965.
- Beach, Milo Cleveland
- Yazdani, G. : *History Of The Deccan*, Vol. I, Part VIII (Fine Arts), Bombay, 1955.
- Zbavitel, Dusan : 'The Development Of Baromasi In The Bangali Literature', *Archiv Orientalni*, 29, Praha, 1961, pp. 582-619.



## Index

- Abbasid 63  
 Abdul Rahman 45  
 Abduarahman 38  
 Abhinavagupta 62  
 Abhinav Vadi Vidyānanda 35  
 Abū Ma 'shar of Balkha 63  
*Adbhuta* 14fn.  
 Agarawal V.S. 38fn. 43fn.  
 Agarchanda Nāhta Collection 31, 31fn., 107fn.  
*Agrahāyana* 28  
 Ahmedabad 92, 124  
 Ahmednagar 17  
 Air India Collection 121  
 Ajaigarh 123  
 Ajanta paintings 81  
 Akbar 31, 45  
 Alauddin 43  
 Alipura 123  
 Allahabad Municipal Museum 119  
 Alwar 118  
 Alwar School 117  
 Amiens 74-7  
 Anand Krishna 123fn., 125fn.  
 Anatolia 71  
 Andhau Stone Inscription 5fn.  
 Anup library 24  
*Anustubhs* 15  
*Apabhramśa* 37  
 Apellaeus 4fn.  
 Aquarius 65, 75  
 Archaeological Museum, Gwalior 114  
 Archer, W.G. 29, 30, 89, 91fn.-3fn, 97fn., 98fn., 99fn., 100fn., 101fn., 109fn.-11fn., 113, 123, 125.  
 Aries 64  
 Arif 30  
 Arjuna 19  
 Artemisius 4, 4fn.,  
*Art & Architecture of Bikaner State* 103  
 Asok Das 87fn., 88  
 Asia Minor 72  
 Aśoka 1, 2  
*Aṣṭachhāpa* Poets 40  
*Aṣṭakās* 12  
 Atmaram Kanoria 98  
 Attic calender 69  
 Audunaeus 4fn.,  
*Audunaeus* month 3  
 Aurangabad 87  
 Āyurveda 26  
 Ayas 71  
*Ayodhyākāṇḍa* 12  
 Babbar 38  
 Baghdad 68  
 Baghelkhand 122  
*Bālarāmāyaṇa* 20  
 Ballads 28  
 Balvantanager 126  
 Bana 22-4  
 Barbar Rumpf Collection 99



- Baroda Museum and Picture Gallery 135fn.  
 108, 113, 119  
 Barwari 123  
 Basohli 89  
 Behusingh 53  
*Beli Krisan Rukamañī rī* 31  
 Bengal 9  
 Bengālī literature 27, 28  
 Berlin *Rāgmālā* 62  
*Bhāgavata Purāṇa* 14, 102  
 Bhagirath Misra Collection 115  
 Bhagwan Singh 30  
 Bhaktikāl 39, 46, 48  
 Bhandarkar, R.D. 1fn., 2  
 Bharani, C.L. 95  
*Bhārtīya Sāhitye Bāromāsī* 27  
 Bharata 21, 26  
 Bhartendu Babu Harish Chandra 51  
 Bharat Kala Bhavan 85, 86  
 Bhartṛhari 19  
 Bhaskara 24  
 Bhaskaracarya 25  
 Bhati Dana 120  
 Bhayānaka 84fn.  
*Bhīma Saḍaja* 21  
 Bhoja 23  
*Bhojpurī* 29  
*Bhrāmer geet phāgu* 35  
 Bhuri Singh Museum 90  
 Bhusana 49  
 Bihar 54  
 Bihari 48, 49, 93, 94, 100, 101  
 Bihārī literature 29  
*Bihārī Satsaī* 48  
 Bija pur 87  
 Bijawar 123  
 Bikaner 31, 102, 104  
 Bikaner School 102, 103  
 Bilhana 21  
 Birla Academy of Art and Culture 95  
*Bīsaladeva Raso* 31, 39  
 Bodleian library 63  
 Bodleian MSS 64  
*Brahmāṇḍ* 15  
*Brahma Purāṇa* 14, 25  
 Brāṣabhānu 40  
 British Museum 71  
 Bronze candlestick 69  
 Brown, N. 83  
 Būḍe kī Bārahmāsī 55  
 Buddha 81  
 Buddhavarmana 6, 12  
 Bullashah's Athavārā 30  
 Bundelkhand 122, 123, 126  
 Bundi School 109  
 Cancer 64  
 Candlesticks 70  
 Capricorn 75  
 Capricornus 65  
 Cardoba 73  
 Carrand Ivories 71  
 Cathedrals 74  
 Central Asia 71  
 Central India 126  
 Central Indian Paintings 122  
 Central Indian Schools 123, 127  
 Chakravarti, P.L. 117fn.  
 Chamba 89-91  
 Chamba Museum Collection 92  
 Chamba School 89  
 Chandā 83  
 Chandavardāi 38  
 Chandidasa 28  
 Chandigarh Museum 84, 97-99, 114  
*Chandī-Maṅgal* 28  
 Chandragupta II 5fn.  
 Chandranagar 41  
*Chandāyana* 42, 83  
 Chandigarh Museum 114  
 Charles IX 75  
 Charlotte Vandeville 32fn., 85fn.  
 Chashtana 5fn.  
 Chattar Singh 111  
*Chātummāsī* 1  
 Chaturbhuja 35  
 Chaturbhujās 40, 40fn.  
*Chaurapañchāsikā* 85  
 Chawand 115  
*Chhadanta Jātaka* 81  
 Chhajju 90  
 Chhatarpur 123  
 Chhitaswami 40 fn.  
*Chitrāsūtra* 81, 82  
 Chartres 74-77  
 Christian year 74  
*Citra-Abhinaya* 21  
 Cleveland Museum of Art 96



## INDEX

177

- Col. Tandon 119, 120  
 Coomaraswamy, A.K. 93, 93fn., 105fn., 115  
 Cremona 70fn.  
 Cupid 60  
 Cycle of Months 116  
 Cyprus 71  
 Czuma, S. 61fn., 62fn., 109fn.  
  
 Daesius 3, 4  
 Dalpatram 33  
*Daṇḍas* 8  
*Daṇḍin* 22, 23fn.  
 Datarpur 89  
 Datarpur School 91  
 Datia 123, 126  
 Dayaram 33  
 Deccani miniatures 87  
 Deccani painters 89  
 Deccani paintings 87, 88  
 Delhi 85, 117  
 Delhi's Mughal Court 112  
 Deva, J.H. 35fn.  
 Devaband 53  
 Devara Konda Reddy 30fn., 35fn.  
 Devi Prasad Pūrṇa 51, 52  
 Devpal 43  
 Devatāmaya rūpa 58  
*Dharma* rites 12  
 Dhauli 1  
*Dholā Mārū Rā Dohā* 31  
 Dhruv Chanda Dev 94  
*Dingala* dialect 31  
*Dingala* literature 32  
 Directorate of Archaeology and Museums 112, 120  
 Dios 4fn.  
 Doro Levi 73  
 Duke of Berry 78  
*Dukhiyā Kisān Kī Baromāsī* 55  
 Durga 90  
 Durga temple 99  
 Durlabha 24  
 Dusan Zbavitel 28fn.  
 Dustrus 4fn.  
 Dvarikadas Parikh 40fn.  
 Dwivedi V.P. 34fn., 79, 123fn., 126fn.  
  
 Easter 76  
  
 Edwin Binney Collection 90  
 Egypt 72  
 Elvehjem Art Centre, Madison 113, 119  
 England 70  
 Epics 79  
 European parallels 70  
 Eran Stone Boar Inscription 5fn.  
 Erzerum 71  
  
 Far East 71  
 Fazal Shah's *Heer* 30  
 Fenek 73  
 Fleet, J.F. 1fn., 6fn., 7fn., 8fn  
 Flemish Italian 78  
 Florence 71  
 Folk- *Bāromāsī* 28  
 France 70, 75, 78  
 Freer Gallery of Art, Washington D.C. 33, 37, 82  
 French 78  
 Frog-hymn 10  
  
 Gaṇa-Gaura 108, 109  
 Ganapatichandra Gupta 31, 48fn. 49, 93fn., 94fn., 100fn.  
 Ganga-Yamuna *Doab* 55  
 Gangoly, O.C. 58fn., 60fn., 113fn.  
 Ganguly 105fn.  
 Garhwal 89  
 Garhwal paintings 93  
*Gauḍa* 59  
*Gauḍa Kakubha* 21  
 Garde, M.B. 6fn.  
 Gemini 64  
 Genre scenes 68  
 George P. Bickford Collection 62, 108  
 Ghāgha 52  
 Ghamand Chand 94  
*Ghatikās* 8  
*Gīta-Govinda* 22  
 Goenka Collection 125  
 Goetz, H. 102fn., 103  
 Golkunda 87  
 Gopal Singh 30  
 Gopi Krishan Kanoria 115  
 Gorpaeus 4, 4fn.,  
 Gosain Vitthalnathaji 40fn.  
 Goswamy, B.N. 54fn.  
 Gothic churches 74



- Government Museum and Art Gallery,  
Chandigarh 97, 113  
Govinda 103, 107  
Govindswami 40fn.  
Greece 73  
*Grhya* 12  
Grierson, G.A. 29  
Gujarātī literature 33  
Gulal Sahib 45  
Guler 89  
Guler School 94  
Gupta 79  
Gupta inscription 5, 25  
Gupta, K.K. 31 fn.  
*Guru Grantha Sāhib* 30  
Gwalior Stone Inscription 5fn.
- Hagios Eleutherios 69  
Hara 7  
Harappan inscription 1fn.  
Harbanus Maurus's 74  
Hanfmann, G.M.A. 73  
Hari 30  
*Harivaṃśa* 14  
*Harṣacharita* 22  
Harṣa's *Ratnāvalī* 20, 26  
Hartel, H. 86fn.  
*Harvilāsa Phāgu* 35  
*Hāsyā* 14fn.  
Heeramanek Collection 111  
Hellenistic religious ceremonies 69  
*Hemanta* 17  
Himalayas 81  
*Hindī-kāvya-Dhārā* 37  
Hindi Literature 37  
Hūṇa 5  
Hungary 73  
Husainshah 41  
Huvishka 4  
Hyderabad 87-90, 124, 125  
Hyperberetaeus 4fn.
- Iconographic theme 70  
Iconography 69  
Indian mythology 89  
Indravati 33  
*Iṣa* 11  
Islamic Art 63, 68, 72  
Islamic artists 71  
Islamic lands 72  
Islamic paintings 69  
Isvary Sen 98  
Italian cycles 71
- Jagdish and Kamala Mittal Museum 90, 125  
Jagdish Mittal 87fn., 90, 90fn., 91fn., 124, 125fn.  
Jahangir 48  
*Jain Bhandāra* 35  
Jaina inscription 3  
Jaipur 113, 117, 121  
Jaipur School 112, 115  
*Jambooswāmī Phāgu* 34  
Jammu 89  
*Jānakīharaṇa* 19  
Janarāja 115  
Janson, H.W. 78  
Janus 75  
*Jātakas* 79  
Jaugaḍa 1  
Jaunpur 41, 85  
Jayadeva's *Gītagovinda* 21  
Jayantakrishna Harikrishna Deva 33fn., 34fn.  
Jayasi 38, 43, 44  
Jaychandra 31  
Jean Pucelle 78  
Jelairid School 67, 68  
Jesalpura S. 34fn.  
Jhabua 123  
Jonesia Aśoka 7fn.  
Jodhpur 118, 120-22  
Jodhpur painting 119  
Jodhpur School 118  
Junagadh Rock Inscription 5
- Kabir 45, 47  
*Kādambarī* 22  
Kailasa 14  
*Kaiśika* 21  
Kala Bhavan 96  
Kalhana Linganna 35fn.  
Kalidasa 17, 18, 26, 27, 30  
Kalpalata K. Munshi 23fn.  
Kama 14  
Kāmadeva 7, 111, 127  
Kāma-Kandalā 31  
Kanchanpur 41



## INDEX

179

- Kangra 89, 94, 95, 98, 100  
 Kangra School 61, 94, 96, 97  
 Kanishka 1, 3  
 Kannada region 36  
 Kannauj 38  
 Karan Singh Collection 97  
 Karl J. Khandalavala 13fn., 82fn., 84fn.,  
 85fn., 86, 86fn., 108fn.  
 Karuna Goswamy 14fn., 101fn.  
 Kasimshah 45  
 Kasturbhai Lalbhai Collection 93  
 Kasyapa 21  
 Kausilya 29  
*Kaustubha-jewel* 7  
*Kāvi Priyā* 38  
*Kāvyamīmāṃsā* 20  
*Kāvya Sāra* 35  
 Kerala 9  
 Keshavadās 48, 57, 90, 93, 94, 95, 96, 101,  
 105-8, 114, 118, 119, 121, 123, 124, 126  
 Khandalavala, K.J. 59, 102  
 Kharoṣṭhī 3, 4  
*Khat-rtu vārtā* 40  
 Khawat (Wardak) Bronze Vase Inscription 4  
 Khoh Copper-plate inscription 8  
 Kiran Kumari Gupta 31fn., 38fn., 45fn.,  
 48fn., 49fn., 50fn., 51fn., 52fn.  
*Kirātārjunīyam* 19  
 Kishan Singh 30  
*Kiṣkindhā-kāṇḍa* 21  
*Kirāb al-bulhān* 63  
 Kośya 34  
 Kotah 112  
 Kotah painting 110  
 Kṛishna 19, 29, 31, 32, 46, 48, 49, 50, 51,  
 59, 61, 62, 89, 90, 92, 93, 94, 100, 101,  
 103, 115, 120, 122  
 Krishnadas 40, 40fn.,  
 Krishna-Sudama 89  
 Ksemendra 21  
 Kubarī 54, 103  
 Kühnel, E. 64fn., 72  
 Kūlhādāra group 86  
 Kulu 89  
 Kumaradasa 19  
*Kumārasambhava* 18  
 Kumaragupta 6, 12  
 Kumbhalner 43  
 Kumbhandas 40fn.  
 Kunvar Sangram Singh Collection 106 120fn.,  
 121  
 Kurram Copper Casket Inscription 4  
 Kuṣāṇas 3, 4, 79  
 Kutuban 41, 56  
 Labours of the months 69, 71  
 Lahore Museum 84, 86  
 Lambagraon 95, 96  
*Laur Chandā* 83-6  
*Lava-Kusha* 53  
 Lakshmana 12, 25, 46  
 L.D. Institute, Ahmedabad 86, 115  
 Leigh Ashton 61 fn., 84  
 Leo 64  
 Lesser Metropolitan Church 69  
*Les Tres Riches Heures du Duc de Berry* 78  
 Levi Doro 69fn.  
 Libra 24, 64  
 Limbourg Brothers 78  
 Liturgical calender 69  
 London 92  
*Lorak Chandā* 42  
 Lorik 83-5  
*Lorikāyan* 42, 83  
 Los Angeles County Museum 99, 110, 111  
 Lous 4fn.  
 Macedonian calender 4  
 Macedonian month 3  
*Mādhava* 11, 31  
*Mādhavānala-Kāmakandalā* 31  
 Madhu 11  
*Madhumālātī* 44  
 Madhusudhan Chimanlal Modi 33fn.  
*Māgadhi* 29  
 Maggs Bros. Ltd. 98  
*Mahābhārata* 14  
 Mahabir Singh 112fn., 122fn.  
*Mahārāja* Hastin 8  
 Maharaja Isvari Sen 99  
 Maharaja Museum 88  
*Mahārāja* Samksobha 8  
 Maina 42, 83, 86  
*Maithilī* 29  
 Maitreya 81  
 Majhgawan Copper Plate Inscription 8  
 Majumdar, M.R. 31fn.  
*Mālavapañcama* 21



- Mālava 7, 59  
 Malik Muhammad Jayasi 42, 56  
 Malla kavī 35  
 Mallikārjuna 35  
 Malpura Centre 113  
 Malwa 39, 122, 123  
 Malwa painting 123-5  
 Malwa School 123, 124  
*Manasā-Maṅgal* 28  
 Manchester 85  
 Maṇḍana 25  
 Mandara mountain 15  
 Mandasor Stone Inscription 6, 12  
 Mandi 89, 99, 100  
 Mandi School 98  
 Manjhan 44, 56  
 Man Singh 119  
 Mansur 87  
*Marg* 95, 96  
 Marwar 119, 122  
 Mātāṅga 22  
 Mathura 54  
 Mathura Stone Inscription 4  
 Matiram 50, 126  
*Matsya Purāṇa* 14  
 Madhumalati-Chaupai 86  
*Meghamallāra Rāginī* 60  
*Meghameauriyam* 22  
*Megha Rāga* 60  
 Mehta, N.C. 83, 88, 124  
 Menander 3  
 Mewar 116  
 Mewar painting 116  
 Mewar School 115  
 Middle Age 69, 74  
 Mihirakula 5  
 Milo Cleveland Beach 107fn., 110fn., 111fn., 112fn., 116fn.  
 Mira 47, 57  
 Mirābāī 32  
*Miragāvatī* 41, 44, 86  
 Mithila 25, 39  
 Mohan 104  
 Mola Ram 93  
 Moti Chandra 13fn., 60fn., 82, 85, 86fn., 102, 108fn.  
 Motichandra Khajanchi Collection 107fn.  
 Mughal *Chārbāgh* pattern 103  
 Mujid 56  
 Muslim Courts 82  
 Mughal period 87  
 Mulla Daud 42, 56, 83, 84  
 Munshi Lal Jagsaura 56fn.  
 Museo Nazionale 71  
 Museum of Fine Arts, Boston 86, 105, 114  
 Muslim-sufis 41  
  
*Nabha* 11  
*Nabhasya* 11  
*Nādamaya rūpa* 58  
 Nagamati 38, 43, 44  
 Magaraja Roa, M.S. 79 fn.  
 Nahapana 5fn.  
 Nand 34, 40  
 Nandadās 40fn.  
 Nara 15  
 Narahari 45  
 Narapati Nalha 39  
 Narayana 15  
*Nārayana Phāgu* 35  
 Narmada 9  
 Narmada Shankar 33  
 Narsimhagarh 123  
 Nasik Cave Inscription 5fn.  
*Nata* 31, 38  
 Nathdwara temple 32, 40  
*Nātya Śāstra* 21, 26, 62  
*Nāyaka nāyikā-bheda* 126  
*Nemi Bārahmāsā* 33, 34  
*Nemināth Chatuspadikā* 33, 34  
*Nirguṇa-mārga* 47  
 Norman Brown W. 33fn., 34fn., 82fn.  
 November 71  
 Nurmuhammad 45  
 Nurpur 89  
 Nurpur artists 100  
 Nurpur School 99  
  
 October 71  
 Om Prakash 30  
 Orchha 123, 126  
  
 Padmakar 50  
*Padmāvata* 38, 42, 43  
*Padmāvati* 38, 42, 43  
*Padyakādambarī* 24  
 Pahari *Kalam* 89, 92  
 Pahari miniatures 89



## INDEX

181

- Pahari Schools 89, 101  
*Pākayajñas* 12  
 Palas 8  
 Palhaṇa 33  
 Pal, P. 99fn.  
 Pandanus Odoratissimus 7fn.  
 Pandit Jyotiprasada 53  
 Pandit Surya Karan Parikh 31  
*Panemus* 3  
 Panna 123  
 Paramanandadas 40fn.  
 Paris 76, 77  
 Parma 70fn.  
 Parthian 3  
 Parvati 14, 25  
*Pastorals* 17  
 Paul F. Walter Collection 109, 116  
 Peritius 4fn.  
 Persian artists 86  
 Persian style 86  
*Phālgunī* 12  
 Pillar Edicts 2  
 Pisces 65  
 Poitou Aries (March) 75  
 Pope 17  
 POWM 86, 108  
 Prabhavati 14  
 Prabhudayal Mittal 14fn.  
 Pradyumna 14  
 Prameshwari Lal Gupta 85fn.  
 Pramod Chandra 13fn., 12, 85fn., 102fn.,  
 108fn., 109fn., 110fn., 119fn., 120fn., 127  
 Pratapaditya Pal 59fn., 60fn., 109fn., 119fn.  
*Prauṣṭhapada* 5  
*Preṅkholita* 21  
 Prince of Wales Museum 85, 107, 109  
*Prithivīrāja Rāso* 31, 38, 46  
 Punjab 9  
 Punjābī literature 30  
 Puspadanta 37  
*Puruṣasūkta* 10  
  
 Radha 29, 50, 51, 54, 90, 93, 100, 101, 103-  
 109, 111-15, 122  
 Radha Krishna 33, 39, 98, 99  
*Rāga Hindola* 61  
*Rāgamālā* 58, 123  
 Raghavan, V. 10, 11, 11fn., 18fn., 20fn., 21,  
 23, 24  
  
 Raghogarh 125  
 Raghunatha Manohara 25  
*Raghuvaṇśa* 18  
*Rāginī Kakubha* 62  
 Rahul Sankratyāyana 37, 38, 45fn.  
 Rai Krishnadasa 42fn., 83 fn.  
 Raja Bhup Singh 94  
 Raja Chatter Singh 91, 111  
 Rajahamṣa 22  
 Raja Ram Singh 111  
 Rajasekhara 20, 26  
 Rajasthan 102, 118  
 Rajasthani dialect 121, 122  
 Rajasthani literature 30, 32  
 Rajesh Dikshit 52fn., 53fn.  
 Rajgarh 123  
 Rajmati 31, 39  
 Ralph Benkin Collection 109  
 Rama 12, 10m, 24, 29, 46, 48, 89, 94  
*Rāmāyaṇa* 12, 13fn., 102, 126  
*Rāmāyaṇa-mañjarī* 21  
 Ramchandra Shukla 39fn., 40fn., 41fn., 42fn.,  
 44fn. m, 45fn.  
 Ramdhin Lodhi 56fn.  
 Ramgopal Vijayavaragiya 109, 109fn.  
*Rām ki bahuriyā* 47  
 Ram Krishan 104, 105, 107  
 Ramkumar Varma 45fn.  
 Rampillon 75  
 Rana Kumbha 116  
 Randhawa, M.S. 32fn., 61fn., 90, 91fn., 92,  
 93, 93fn., 95, 96fn., 98fn.  
 Rang Mahal 91  
 Rani Rajamati 34  
 Ranjha 90  
 Rasaraja 25  
 Rāso 31  
 Ratansena 38, 43, 44  
 Ratlam 123  
 Raudra 14fn.  
 Ravana 19 20  
 Reims 74, 76, 77  
 Rewah 123  
*Rgveda* 10, 25  
 Rice, D.S. 63fn., 64fn., 75fn., 68., 69fn.,  
 71fn., 73  
 Riṣabhadatta 34  
*Rīrikāla* 48  
 Rock Edicts 1



Robert Skelton 32fn., 40fn.  
 Roman 73  
 Roman Calenders 69  
 Romanesque church 74, 75  
*Rtu pañchāsikā* 25  
*Rtu-saṁhāra* 17, 26  
*Rtuyājas* 12  
 Rudradamana 5fn.  
 Rukumini 31, 54, 103  
 Rupamini 41  
 Rylands library 85, 86  
  
*Sabhā-Śringāra* 31  
*Saḍartu-varṇana* 26  
 Sagar University 115  
 Sagittarius 64  
*Saha* 11  
*Sahasya* 11, 25  
 Sailana 123  
*Saindhavī* 59  
 Sajnu 99  
*Sāmba Purāna* 15, 25  
 Saṁyogitā 31, 38  
 Sanbhar 39  
 Sanchi Stone inscription 8 fn.  
 San Diego, U.S.A. 90  
*Saṅgītaratnākara* 21, 62  
 Sangram Singh 112  
 Sankara 25  
*Saṅkramaṇa* 8  
*Saṅkrānti* 8, 9  
 Sansar Chand 94, 95  
 Sanskrit literature 10, 35  
*Śānta* 14  
 Śārangadeva 21, 62  
 Śargin 7  
 Saryu Doshi 87fn.  
 Saryu Prasad Agarawal 45fn.  
 Sati Dakṣāyana 15  
 Satya Gupta 53fn.  
*saura-māsa* 8  
 Scorpio 64  
 Scythians 3  
 Scythi-Parthian 3  
 Secunderabad 122  
 Seleucid 3  
 Semur 75, 76, 77  
 Senapati 50, 96fn.  
 Shahjahan 48

Shahpur Stone Image inscription 8fn.  
 Shambhunath Singh 31fn.  
 Shamsher Sen 98  
 Shankar 120  
 Sharma, B.N. 61fn.  
 Sharma, O.P. 59fn 87fn., 88fn., 104fn., 106fn.,  
 111fn., 120fn., 122fn.  
 Shashivrata 31, 38  
*Shepherd's Calender* 17  
 Shershah Suri 42  
 Shinkot Steatite Casket inscription 3  
 Shish Mahal, Patiala 101  
 Siva Prasad Bhattacharya 27  
 Shyām 54, 103  
 Sircar, D.C. 2, 2fn., 3, 4, 5fn., 6fn., 8fn.  
 Sirjan 42, 83, 84, 85  
*Śiśira* 17  
*Śiśupālavadha* 19  
 Sita 20, 25  
 Sitaram 33, 123  
 Siva 14, 15, 25  
 Siva gopala Mishra 14fn.  
 Sivalal Jesalpura 33fn.  
 Siva Prasad Singh 31fn., 38fn., 39fn.  
 Sivaramamurti, C, 80fn.  
 Skandagupta 5  
 Sodḍhala 23  
 Solar year 8  
 Soni Ram 35  
*Śrauta* 12  
*Śrāvanī* 12  
 Sridhar Andhare 103fn.  
*Sri Krishna Kīrtan* 28  
 Sri Lakshmi 113  
*Śrīnagāra* 14fn.  
 Srinath 113  
 Srivastava, V.S. 103fn.  
*Śrīngāramañjarī* 23  
*Śrīngāra-Śataka* 19  
 Stanislaw Czuma 61fn., 108fn.  
 State Museum, Lucknow 91, 93  
 State Museum, Simla 91  
 State of Bundi 110  
 St. Barnabas 76  
 Stooke, H.J. 59fn.  
 St. Savin 75  
 Stuart Cary Welch 87fn., 109fn., 111, 116fn.  
 Subandhu 22  
 Śuchi, 11



## INDEX

- Sudarśana lake 5  
 Suddharma Swami Ganadhara 34  
*Sūfi Kāvya*s 87  
 Sūfi philosophy 44  
 Sūfi poets 81  
 Sui Vihar Copper-plate inscription 3  
 Suket Court 100  
 Suket painters 101  
 Suket school 89, 100  
*Śukra* 11  
*Sukti Sudharṇava* 35  
 Sukumar Sen 27fn.  
 Supreme Being 10  
 Sūrdāsa 29, 40fn., 43, 57  
 Surjansingh Shekavat 32fn.  
 Surma Sen 98  
*Suśruta* 15  
*Sūtra* literature 12  
  
 Tabriz 71  
*Tacuinum Sanitatis* 68  
*Taittirīya Samhitā* 11  
 Takhatsingh 119  
*Takka* 21  
 Tamilnadu 9  
 Tandon, R.K., Collection 100, 106, 120, 122, 125  
*Tapa* 11  
*Tapasya* 11, 25  
 Tara Singh 90  
 Taurus 64  
 Taxila Copper-plate of Patika 3  
 Tewari, S.P. 22fn.  
 Thakur Ram Singh 31fn.  
 Theocritus 17  
*Tiṣya nakṣatra* 1  
 Toramāṇa 5  
 Tulsidās 29, 57  
 Turkman School 86  
  
 Udaigiri Cave inscription 5fn.  
 Udaipur 119  
 Udaipur School 115  
*Udayasundarī-kathā* 23  
 Udho 46  
 Usha Aniruddha 89  
 Uttar-Pradesh 54, 83  
 Vaishnavite 99  
  
 Vakataka period 81  
 Valmiki 12, 13, 14, 17, 25  
*Vāmana Purāṇa* 15  
 V&A. Museum 92  
*Vasanta Vilāsa* 33, 34, 35, 83  
*Vasanti Sakhī's ni kunja* 40  
*Vāsavadatta* 22  
 Vasumati 22  
 Vatsabhatti 7  
 Vedic times 12  
 Venetian relief 72  
 Victoria and Albert Museum 62, 92, 98, 100, 105, 109, 111, 114, 125  
*Vibhatsa* 14fn.  
 Vidyakara Misra 25  
 Vidyapati 39  
 Vijaymitra's-Regnal year 5—3  
 Vijjika 24  
*Vikramāṇikadeva Charita* 21  
 Vinayachandra Suri 33, 34  
 Vincent of Beauvais 74  
 Vintage scenes 71  
*Virgāthā kāla* 38  
 Virgil 17  
 Virgo 24  
 Virgo 64  
*Viśaldeo Rāso* 56  
*Vishṇudharmottara Purāṇa* 18  
 Vishvanath Prasad 42fn.  
 Visigothic masai 73  
 Visnu 113  
*Viṣṇudharmottara* 81  
*Viṣṇudharmottara's Chitrasutra* 79  
 Viśvambhara 25  
 Vitex. Negundo 7fn  
 Vogel, J.P. 90fn.  
 Vrajaraja Diksita 24, 26  
  
 Waldschmid, R.L. 62  
 Walters Art Gallery in Baltimore 71  
 Western Art 63, 70, 73, 78  
 Western iconography 72  
  
 Xanthicus 4fn.  
  
 Yazdani, G. 78, 81  
  
 Zodiac 64, 69, 75  
 Zodiacaal 24









Plate 1. Ragini Vasanta, Rajasthani, Mewar School, Mid-17th cent. A.D,  
Acc. No. 50. 354/8.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar





Plate 3. Ragini Megha Malhara, Rajasthani, Mewar School, dated 1628 A.D.,  
 Painted by Sahibdin, Acc. No. 63. 1619.





Plate 4. The month of Sravana, Rajasthani, Bundi School, c. 1760 A.D.



Plate 5. The month of Bhadon, Rajasthani, Bundi School, c. 1760 A.D.





Plate 6. Raga Hindola, Central Indian, Malwa School, c. 1680 A.D., Acc. No. 51. 34/27.





CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar



Plate 9. The month of October, Western painting, from *Les Tres Riches Heures Ou Due de Berry*, painted by the Lambourg Brothers, dated 1413-16 A.D. →

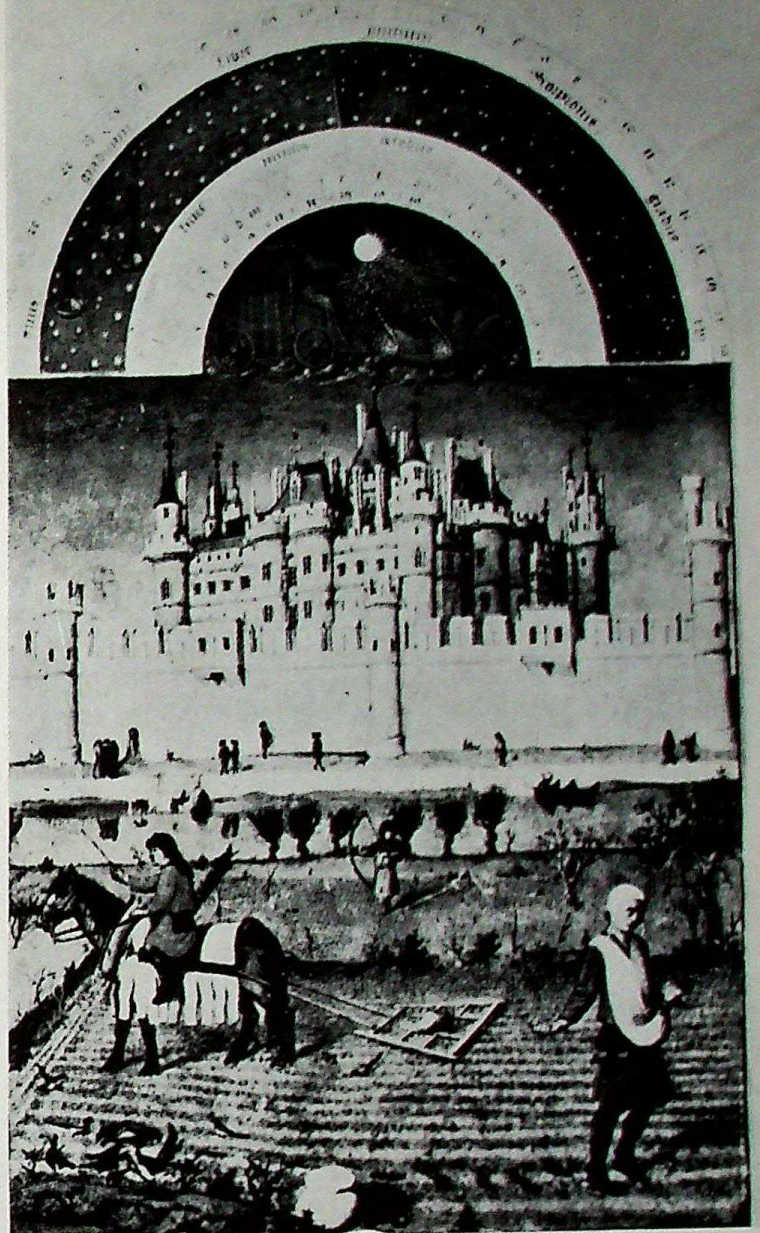


Plate 8. Signs of Zodiac and Labours of Months—June, July and August (left to right), Western Sculptural Art, Amiens Cathedral (Western facade), c. 1220-30 A.D. ↓







Plate 10. The seperated hero collapses, illustration from *Vasanta Vilasa*, Western Indian style, dated V.S. 1508, A.D. 1451. Neg. No. 32 24-16.

Plate 11. The seperated heroine in the Spring Season, illustration from *Vasanta Vilasa*, Western Indian style, dated V.S. 1508, A D. 1451. Neg. No. 32. 24-21.





इमादधीवतसंप्रपंकपविरहिणीसाया॥ अं सूपनयणनिशं नरइसांनरइयमय  
 समनाथा॥ अगगात्राणिमदहतिनामविद्यागवक्रिः संस्थापितः प्रियतामाहृदयस्त्रि  
 तातामाहृदयाशयाशशिसुखीगलदधुविंडुधराविगार्इसनिशंक्रुतक्रुचाग्रं॥ अगा  
 नित्यंप्रयाणसमाययदिमंगलवाकिंरादिषिप्रियतामवहकारणंतत्ताअंतःसमुक्कवि  
 रंहानितीवतापधूमनवारिगलितमलोचनायां॥ अगाकिंक्षिताकाकनदप्रिया  
 नयनप्राः अहलयंतीजलिः बाह्याजन्मकिशारकौपिष्टदंगठंयपोमनडांमंदावर्ति  
 त्तोकराप्रयतमंसंवीक्ष्युर्वीतिकादंतवस्थिनिरुद्धकंठकुडुरंकांताविरंरादति॥ अगा



Plate 12. The seperated heroine at Spring night recalling her lover, illustration from *Vasanta Vilasa*,  
 dated V.S. 1508, A.D. 1451. Neg. No. 32. 24-32.



Plate 13. The month of Pausa, illustration from  
*Laur-Chanda*, c. 1550 A.D., Acc. No. K-7-30-C.

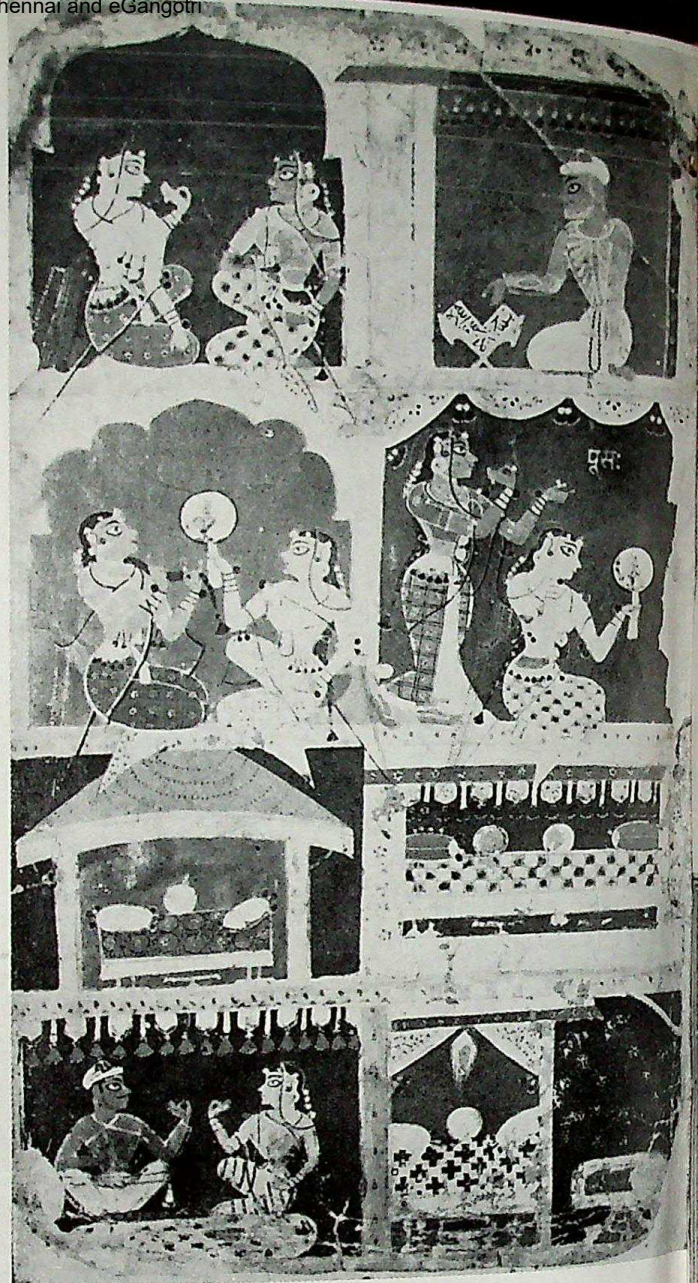


Plate 14. The month of Phalguna, illustration from  
*Laur-Chanda*, c. 1550 A.D., Acc. No. K-7-30-F.

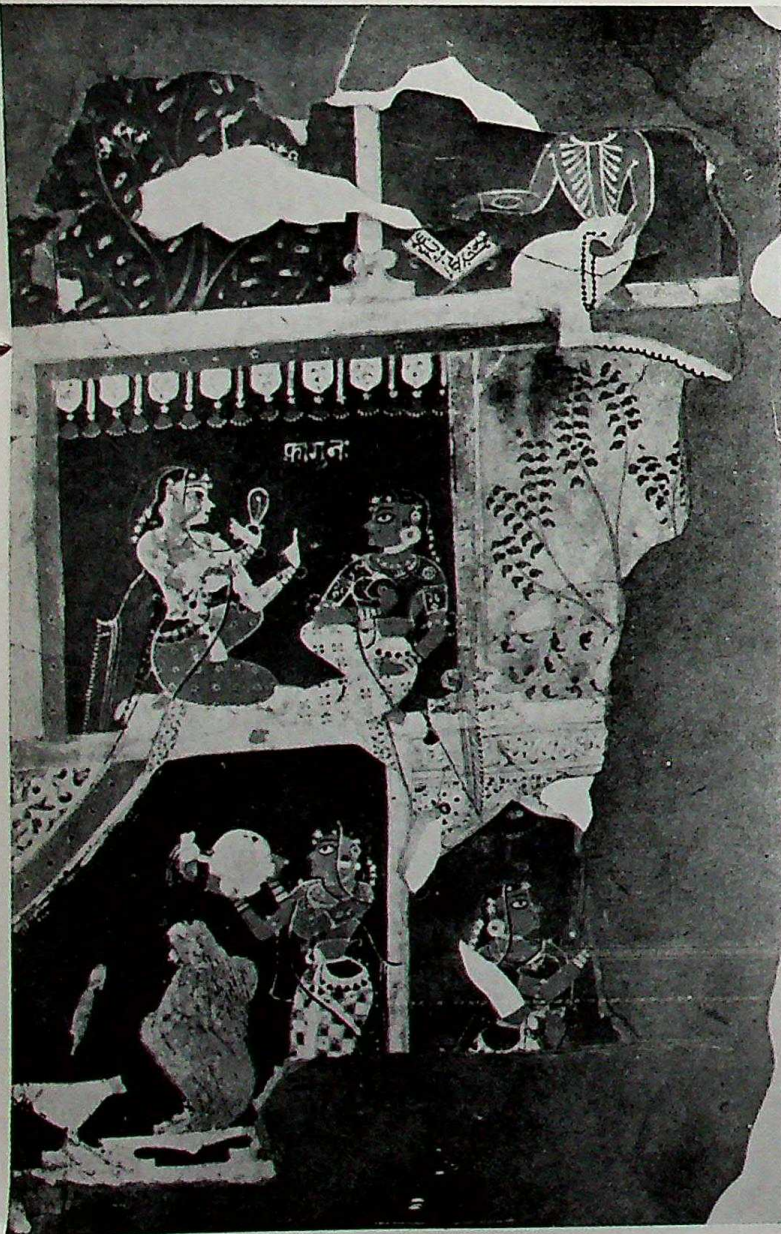




Plate 15. Maina narrating the sorrows of Bhadon, illustration from *Laur-Chanda*, c. 1550 A.D., Acc. No. 57.1/49.

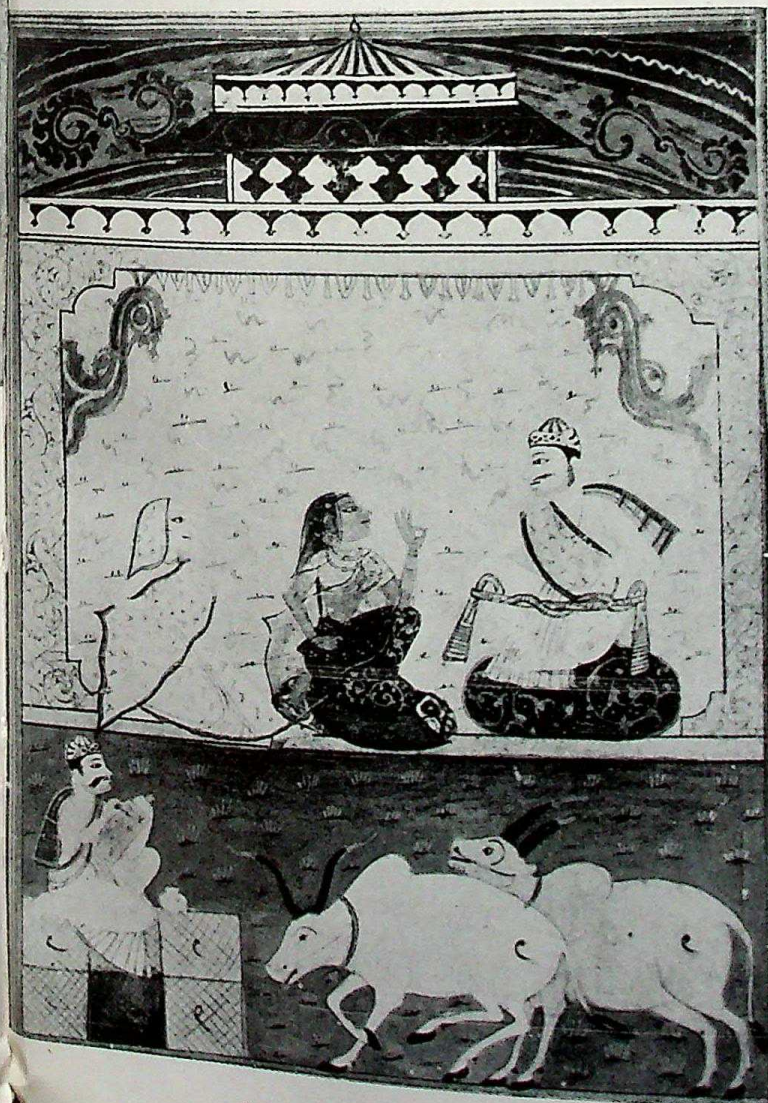


Plate 16. The Spring Season, Deccani, Hyderabad School, c. 1725-50 A.D., No. AG-1296.





Plate 17. The third day of the bright fortnight, South India, Tanjore,  
 1825-50 A.D., Acc. No. 62. 160.



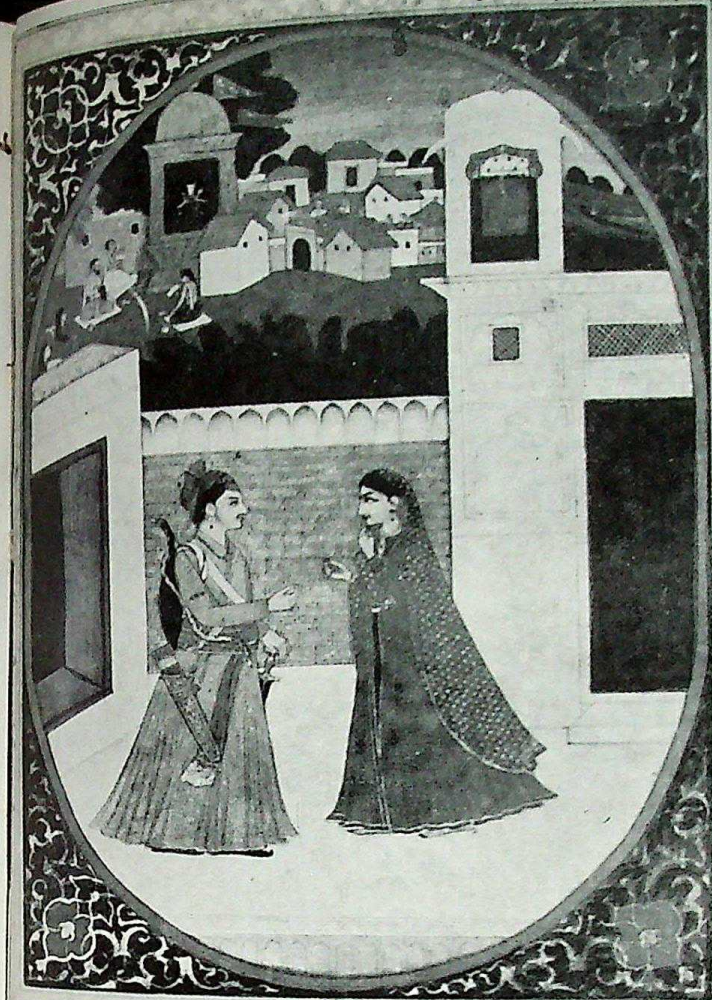


Plate 18. The month of Asoja, gahari, Chamba School,  
c. 1800 A.D., Acc. No. 76. 293.

Plate 19. The month of Jyestha, Pahari, Chamba School,  
c. 1800 A.D., Acc. No. 59. 148/15.





Plate 21. The season of Winter (Sisiartu), Pahari, Chamba School, c. 1800 A.D.

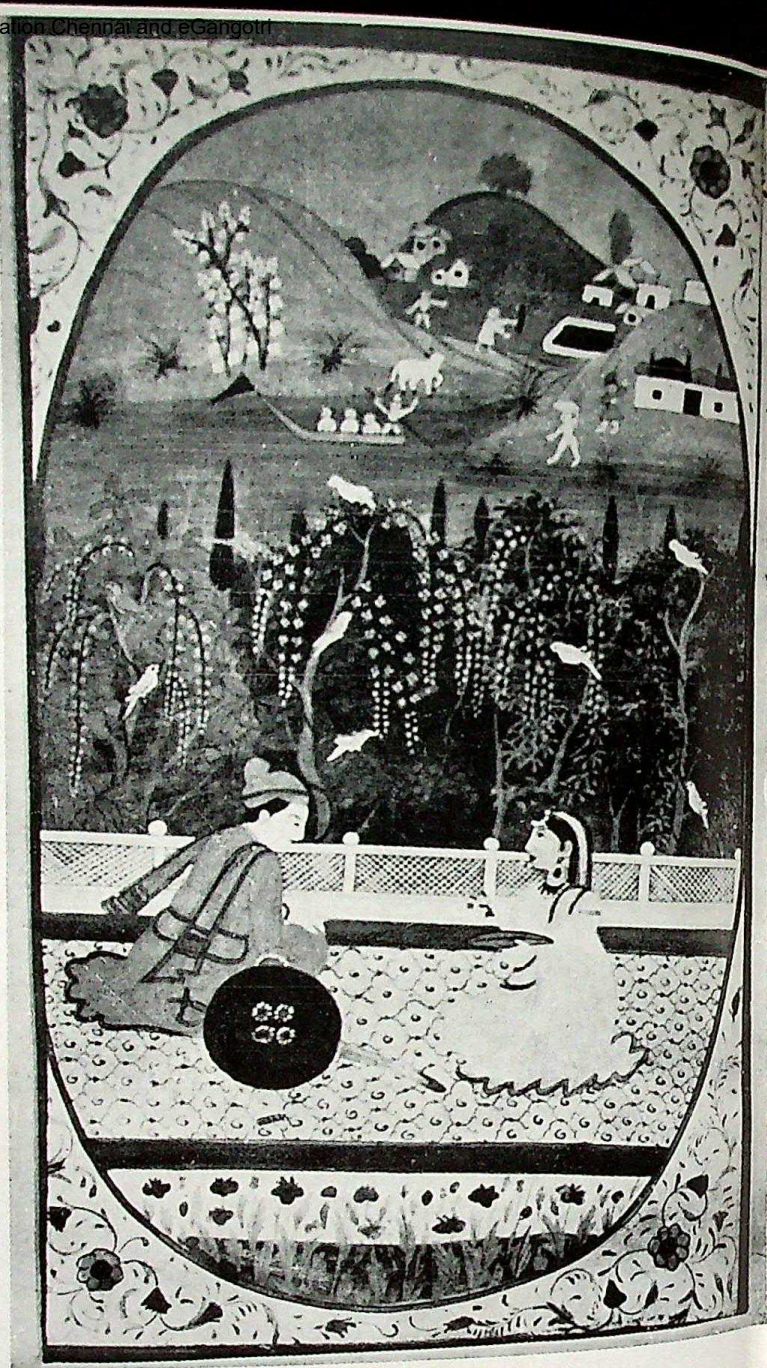
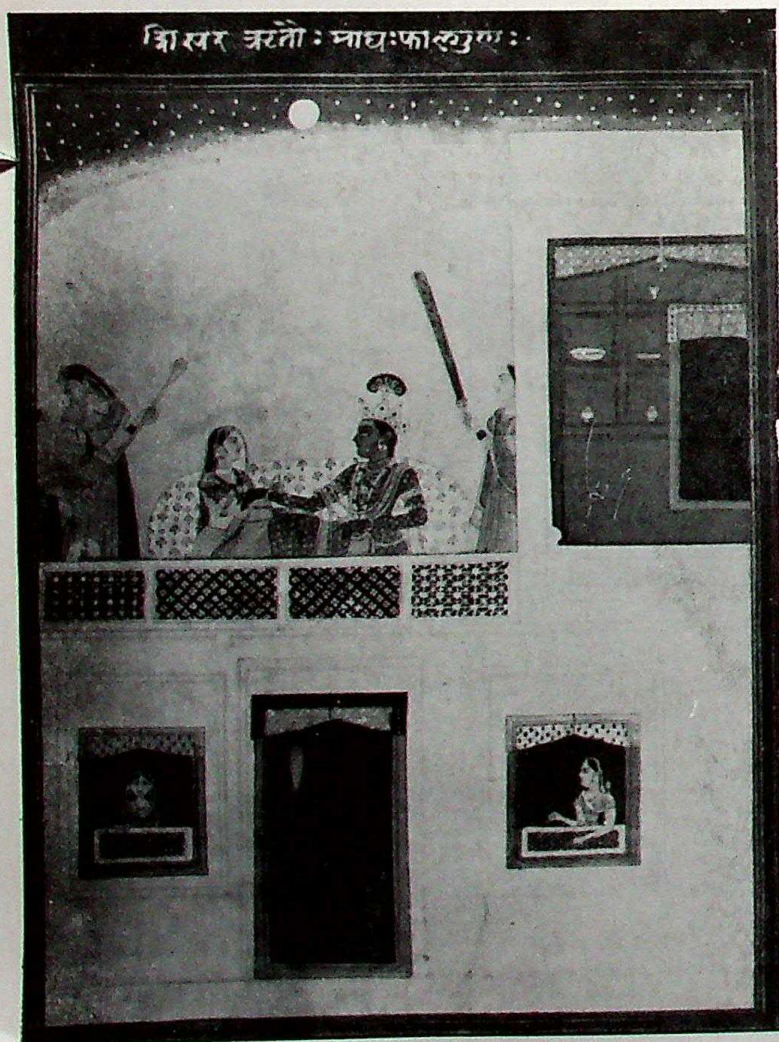


Plate 20. The month of Chaitra, Pahari, Chamba School, c. 1850 A.D.





Plate 22. The month of Jyestha, Pahari, Datarpur School, c. 1820-30 A.D.,  
Acc. No. I.S. 164-1955.





Plate 23. The month of Agahana, Pahari, Garhwal School, c. 1770 A.D., Acc. No. I.S.G.-1960.



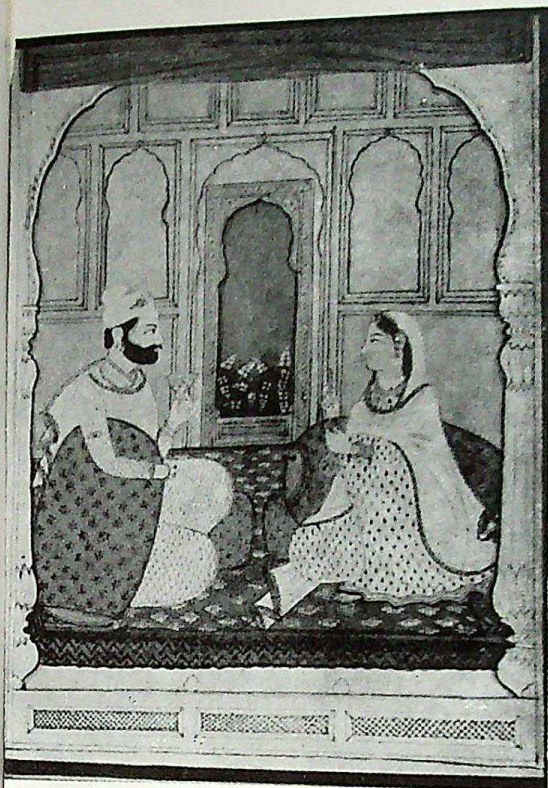


Plate 26. The month of Pausa, Pahari, Kangra School, Mid-19th century A.D.



Plate 24. The month of Kartika, Pahari, Garhwal School, Dated 1774 A.D. ascribed to Molaram.

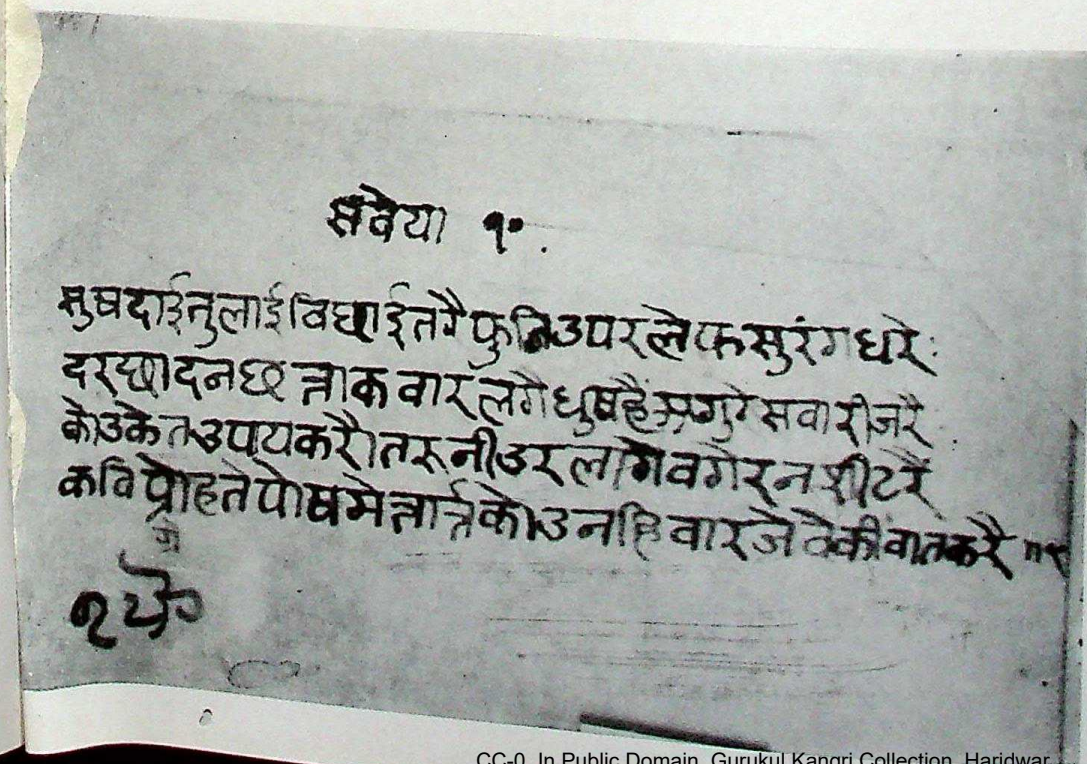


Plate 25. Inscription on the back of Kangra painting depicting the month of Pausa (Plate 26). Poetry of poet Datta.





Plate 27. The month of Pausa, Pahari, Kangra School, c. 1800 A.D., Neg. No. 4445.

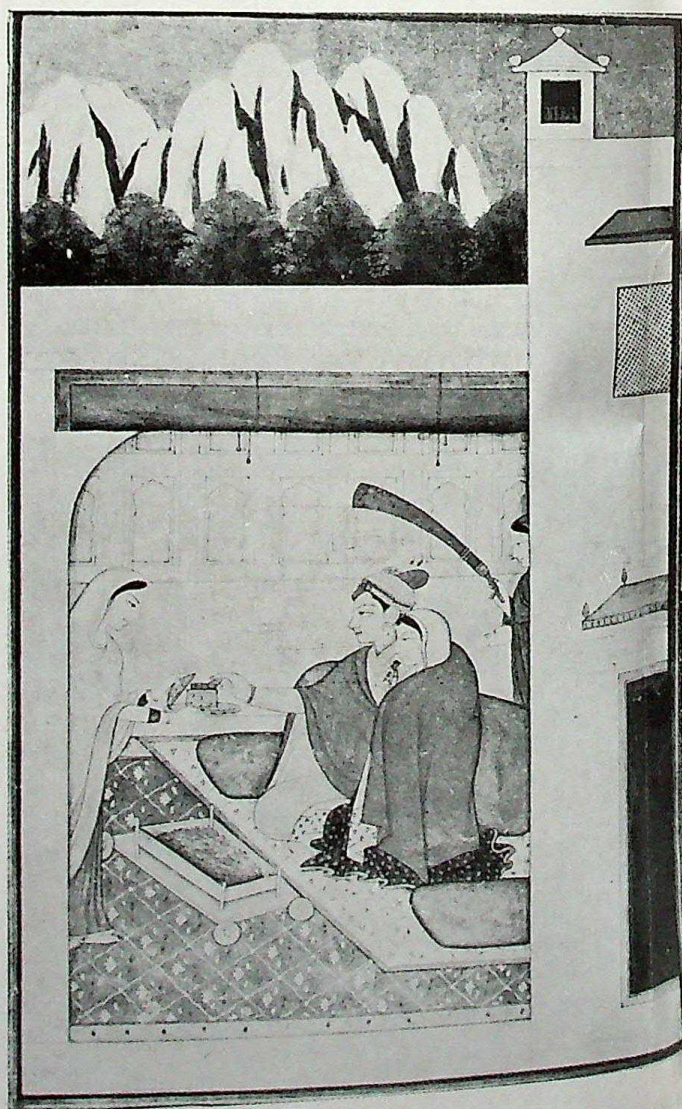


Plate 28. The month of Pausa, Pahari, Kangra School, c. 1800 A.D., Neg. No. 8006.





भवति यत्पुनश्च नवकपरे उच्यते तत्र ह्येव पश्यता  
 भयनभाष्यनिर्वाणप्रसन्नमनोनाम किं गतस्य सा  
 क्षिपादप्रसन्नोत्तरेभ्यः प्रसन्नवर्णमुत्पन्नं किं  
 केहं भयं यं ह्येव गतं नवकपरे इति चेन्न सत्त्वं  
 लोको ज्ञानायुजोनाथ इति के सत्त्वं सत्त्वं  
 वत्त्वं सत्त्वं सत्त्वं सत्त्वं सत्त्वं ॥ ३ ॥

2-3-2

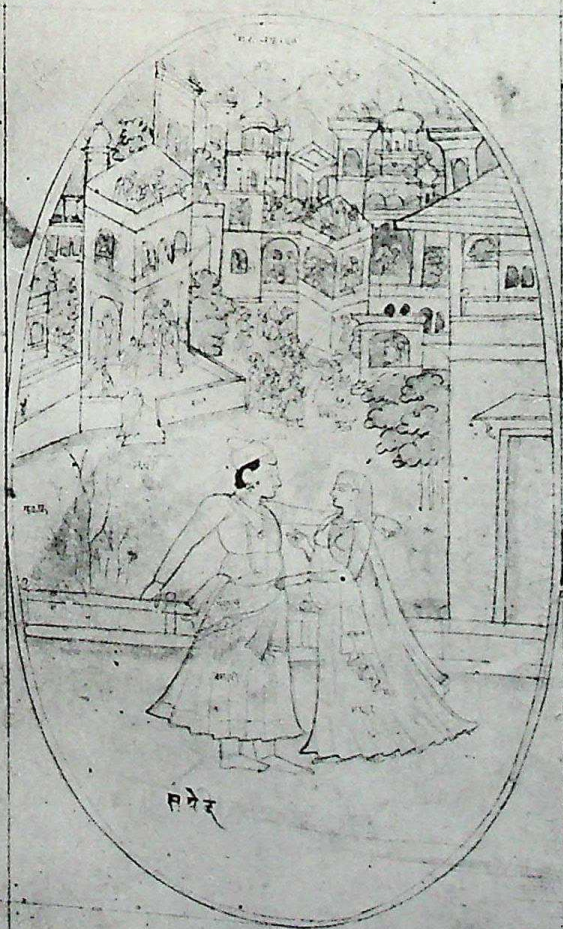


Plate 29. The month of Asadha, Pahari, Kangra School,  
c. 1775 A.D., Acc. No. 58.54/1314.

Plate 30. The month of Phalguna, Pahari, Kangra School,  
c. 1775 A.D., Acc. No. 58.54/1341.



॥ अथवाशीरितवर्णन ॥



॥ कविता ॥ सुरैतजिभाजीवातकातिकमैजवसुनीहिमकीहिमाबलतैचमुडितरतहै  
आरेआगरुनकीनोंदरुनगरुनहूकोतितहैतैभाजीकहुंधीरनधरतहै ॥ हिरेमैपरीहै  
हूलदौरिगहीतजीतूलअवसैनायेतिनिजमूलसिमरतिहै ॥ प्रसमैतियाकेअचकु  
चकनकाबलमैगडवैगरमिभईसीतसौलरतिहै ॥ १ ॥

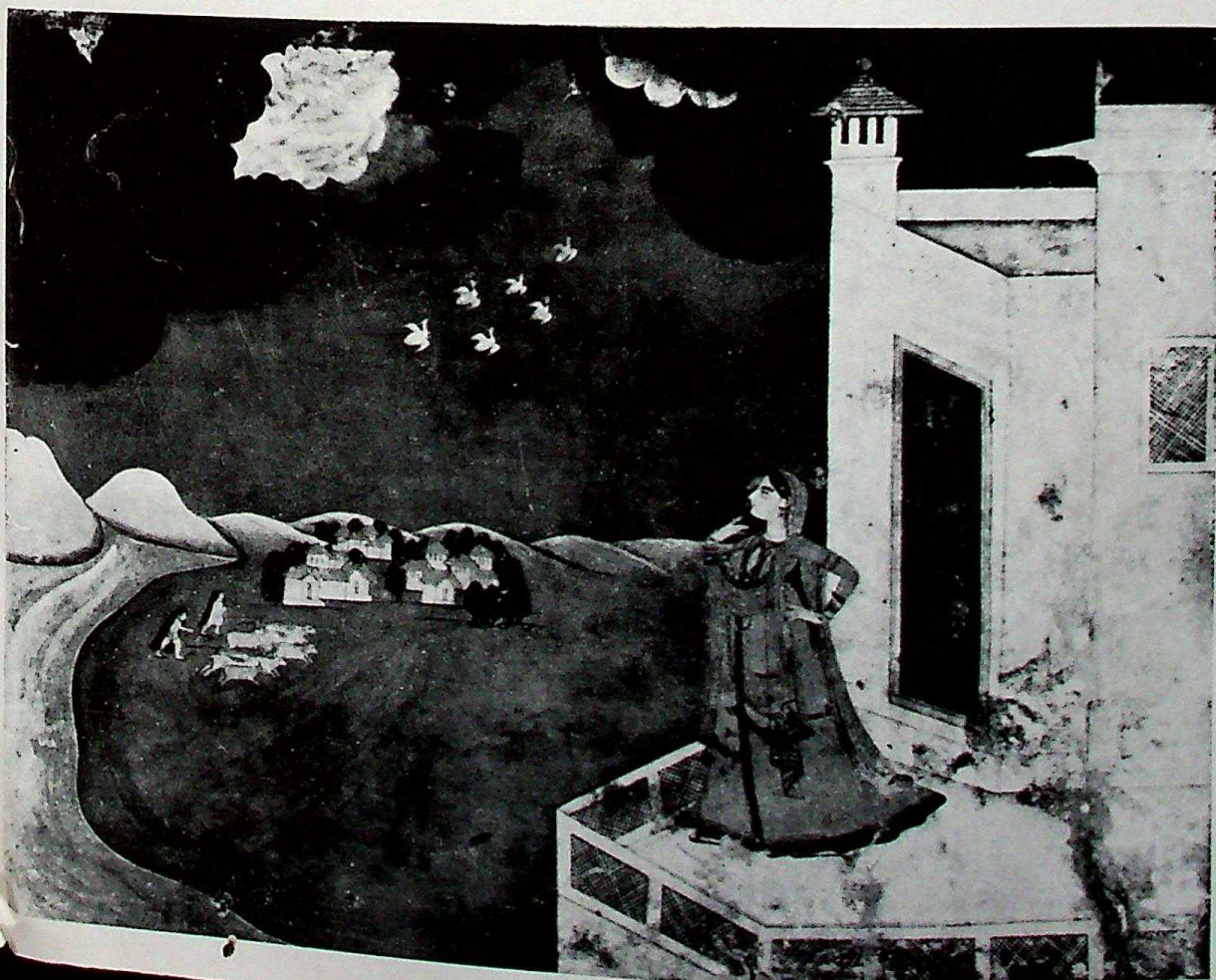
Plate 31. The Rainy Season, Pahari, Kangra School, c. 1790 A.D., Acc. No. 73. 104.





Plate 32. The Rainy Season, Pahari, Kangra School, E. 19th cent. A.D., No. 331.

Plate 33. The Rainy Season, Pahari, Kangra School, E. 19th cent. A.D., No. 317.





चैत्र



Chaitra

Plate 34. The month of Chaitra, Pahari, Kangra School, c. 1st. quarter of the 19th century A.D. No. 419(11).

अश्विन



Plate 35. The month of Asvin, Pahari, Kangra School, 1st quarter of the 19th century A.D., No. 419(10).





Plate 36. The Spring Season, Pahari, Kangra School, Samvat 1952 (1895 A.D.), No. 274.

क॥ संग साधवंगी संग साधवंगी दंग डीठ लगावन  
 प्रेम भरी है ॥ फूले ऊपार रहै दूम डार चहुँ दी  
 सवे खिये भूमी हरी है ॥ वनता तीहा वीच संगार  
 करे भंगी भंग मराल पटात परे है ॥ वा मरे कंत का  
 ही कहै मो है वंसत ही देष बाहार करी है ॥ १ ॥

Plate 37. The inscription on the back of painting describing the Spring Season (Plate 36).

Plate 38. The inscription on the back of painting mentioning date, 1895 A.D., and place, Haripur (Plate 36).

संमत् १३५२ सांवत् १५३३ शुक्रवारे शुक्लपक्ष पंचमि तिथि सु  
 दरि तोरु या सुगुले रणधानि तंदपुर भाग्यवत रे वचंद सो सावति  
 गरीव दासि मगत दासी लोचन दुध वहन यक दिक छपि या हु सुगार  
 दासि या दुवान यक अहु बाधा सा मदासि हं सुक दीची बारि सुवो हु  
 ते तोर हि पि वा पुनि सा हव हरि पुर मे हे कंचन दासि दरो नि बहि व  
 ठी दि पि या दासि ली छी लिख गोवाली नकल सुद वंदि गुतेरि ॥ शुभ वि  
 जिने रे तो तो मिल जाय जेन हि तो कि ये कि सुजा या यजे ॥ १८७८  
 चवारे पुर वहि क दि लिखो मच चारे पु ए लु क मुआ फ ले वे

१८७८ (११) ॥ चै माती ॥ (४२) (३६)



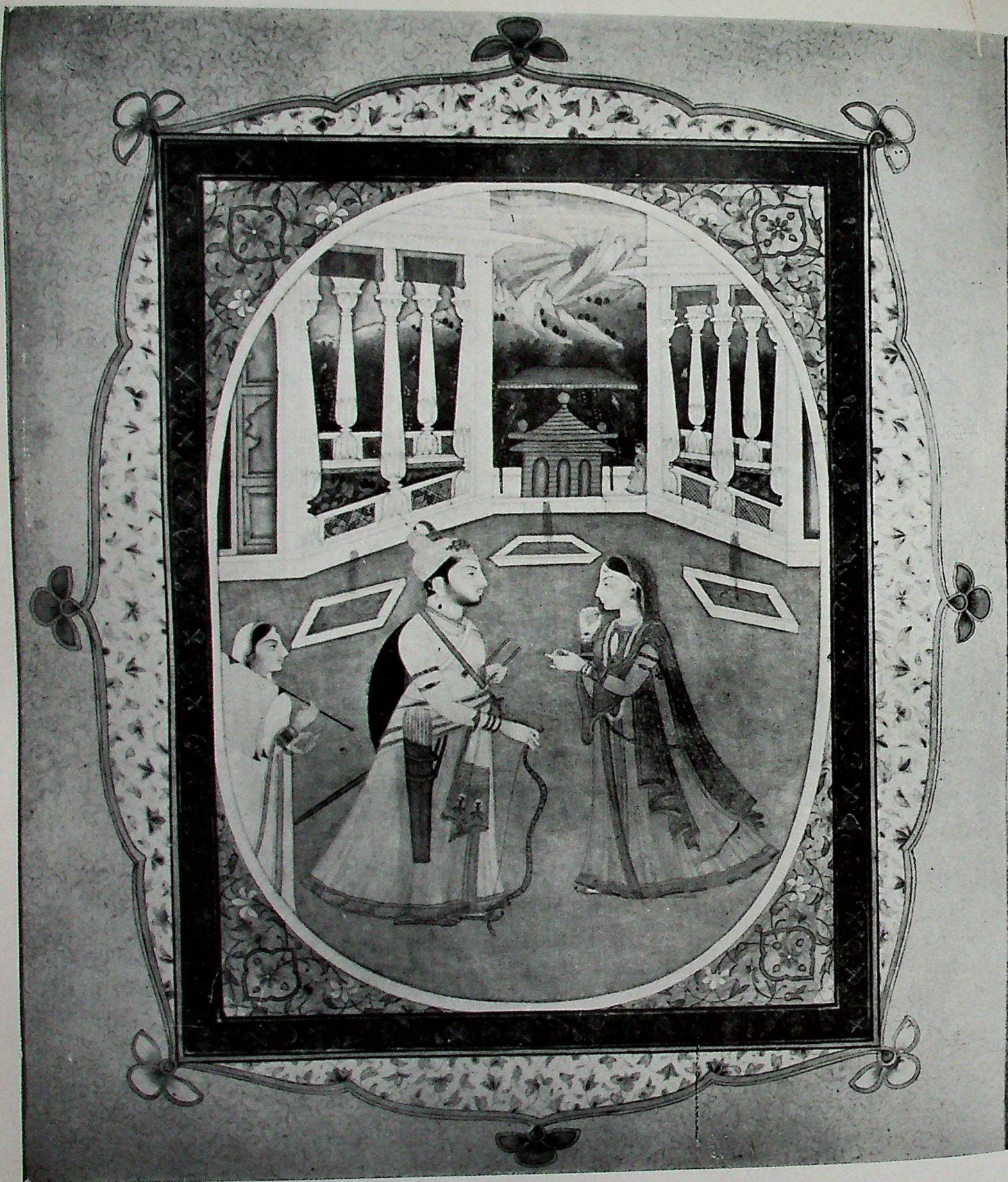


Plate 39. The month of Asvin, Pahari, Mandi School, About 1808 A.D., Acc. No. I.S. 136-1949.



Plate 40. The month of Pausa, Pahari, Mandi School, About 1808 A.D., No. 2077.

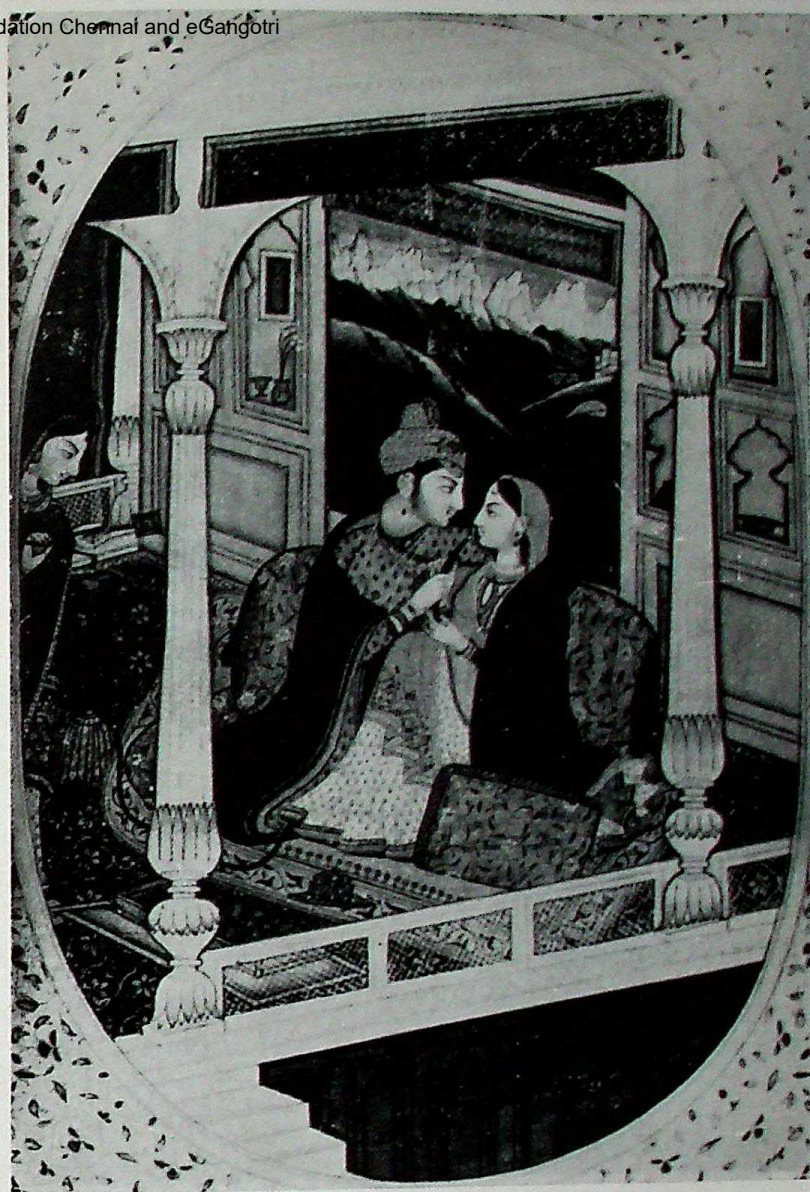
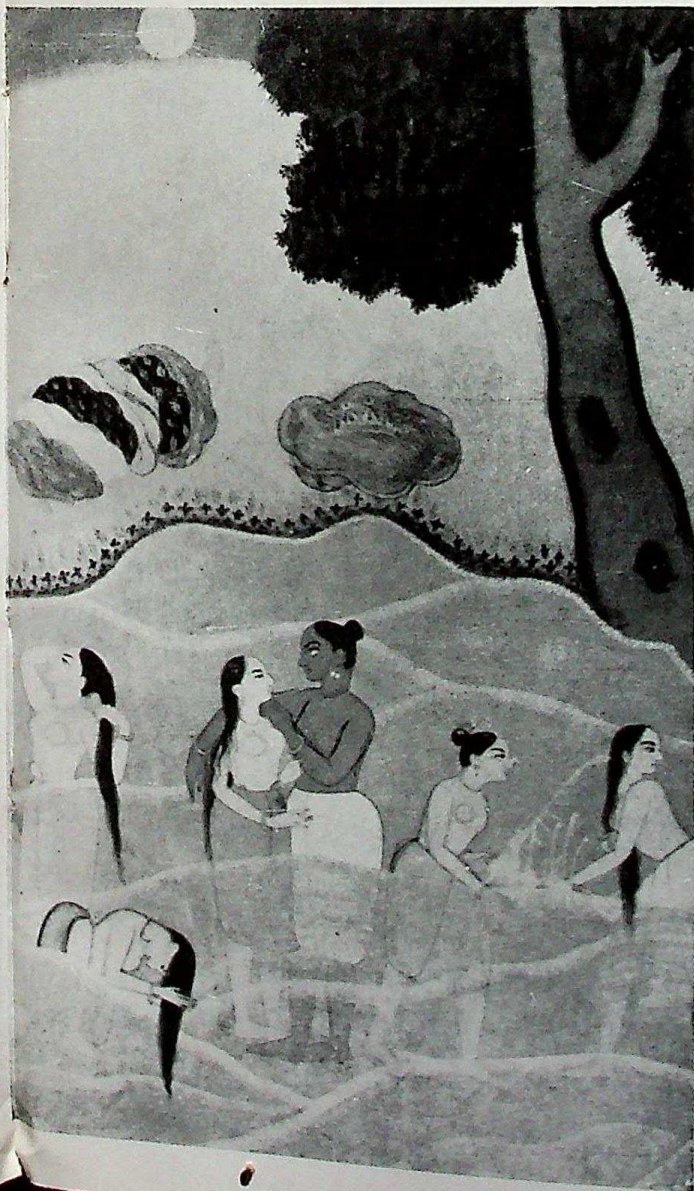


Plate 41. The Summer Season (*Grisma Rtu*), Pahari, Nurpur School, Mid 18th cent. A.D., No. Hyd/AP/2842.





Plate 42. The Winter Season (*Sisira-Rtu*), Pahari, Nurpur School, c. 1740 A.D.



Plate 43. The Autumn Seasons (*Hemanta-Rtu*), Pahari, Nurpur School, c. 1740 A.D.



साव नमनहो आएसोवरो। गई बिरहते हो। जि। सध  
 केलीपिय विना। कौं करिषे लौं तीज॥१॥ सवेया॥ सः  
 नमास आये नही मोहनसिंगार सुहावै नही मेरे जाया। दा  
 दुर मोर गिलार तुहें अति पापी पादरे मो डष दीया। जूल  
 नो ही हों फूलों सघी अब आवत या दिउ मंगत हीया॥ गे  
 विंद कहै तुम जाऊ सघी अब कै सैं कै तीज घेलौं विन पीया।



Plate 44. The month of Savana, Rajasthani School,  
 Early 18th cent. A.D., Neg. No. 1/12.

॥ दोहा ॥ कुबरी सौरंगराचिकै। गये ब्रज को चूलि। मोहन  
 मविन मादमो। फा केलागत फूल॥१॥ सवेया॥ कहा कहै  
 उ स कूबरी सेना। रुं और के कैत कौं कौं बिरमावे। माह उ  
 माहल गो मेरे जीव को कौं न कहै राधा प्रीत म आवै। फूल  
 चंमेली रु फूलिरहा अति जीवनि गो डे कौं कौं न सुहावे।  
 गाविंद कहै प्रभु आय मिलो तुम को मिना कौं अति म से  
 तावे॥२॥

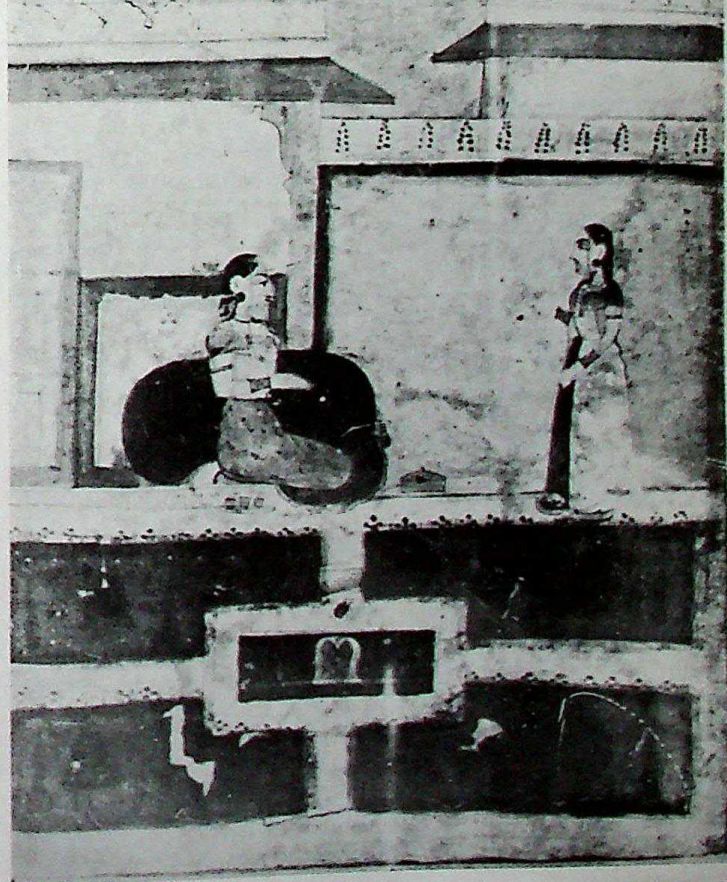


Plate 45. The month of Magha, Rajasthani, Bikaner  
 School, Early 18th cent. A.D., Neg. No. 8/12.



॥ चैत्रः दोहाः ॥ चैत चिता जगि जीवकोः तनये कल ननु हयः सह न  
 देसापी यसीः कहियो बंद नु मजाय ॥ सवेयाः चैत मे चित उर स  
 देसापी गहन कि सो परदे सः फुल नने क फुले फुल बाहि में नहि  
 सुहावत जाव नहे सै सि ससिगार उतारि धरौ नव छाडि गये ह  
 रि मोह कौ ये सै नो बिंद कहै यह बात सुनौ पाव सौ जाय कहै नु  
 म ये सै ॥ २ ॥

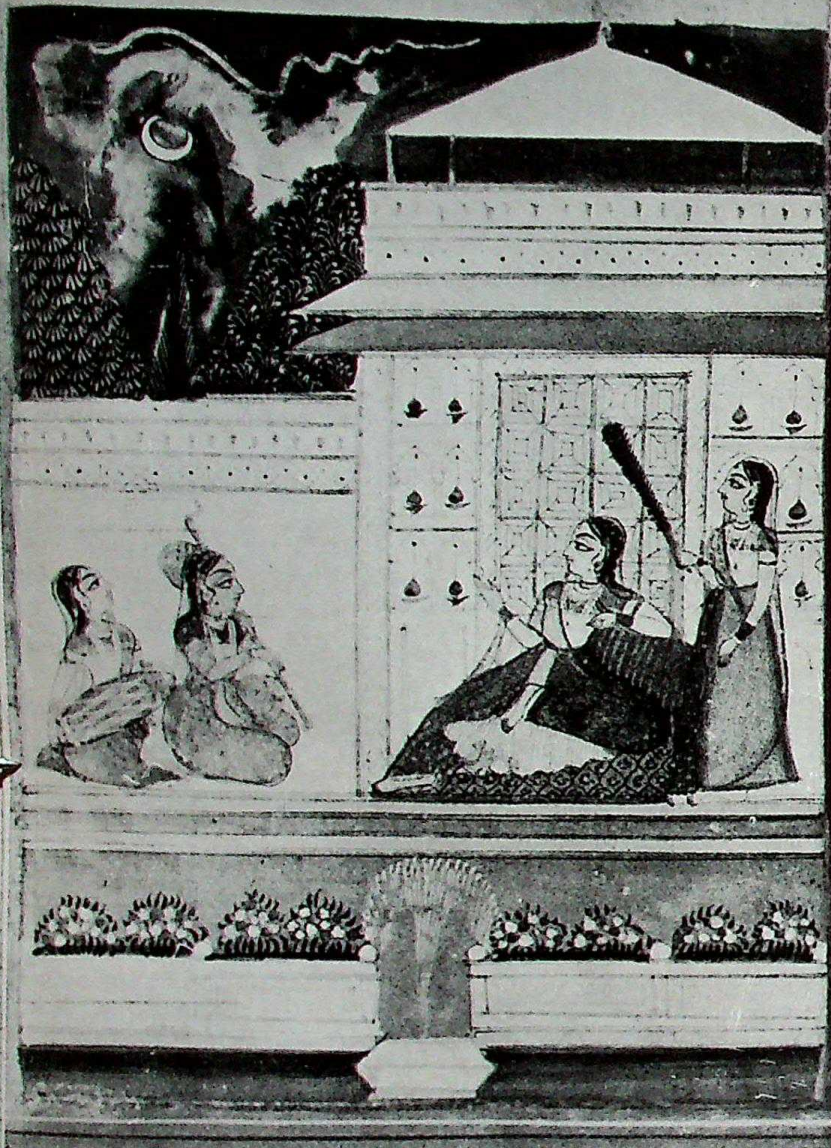


Plate 46. The month of Chaitra, Rajasthani, Bikaner School.  
 Later-half of 18th cent. A.D., Acc. No. 51. 60/1.

देसाषः दोहाः ॥ आयै बनि देसाषः वे रि नि रि ति के सै जरीः बिर  
 सतावत मोहि ॥ अब धिर जके सै धरौ ॥ सवेयाः रि नि दे सा ष  
 आइ सषा मुनिः प्यरे बिना हो के सै र हो गी ॥ हार सगार सुहावत  
 नाहिने ॥ बिरह की आ च सौ सा जि मरौ गी ॥ आप न जाय रहे तुम  
 छाय के धिर ज न अब के सै धरौ गी ॥ नो बिंद कहै यह बात सुनौ आय मि लौ  
 तुम बे रि नि रि ति ही के सै जरी गी ॥

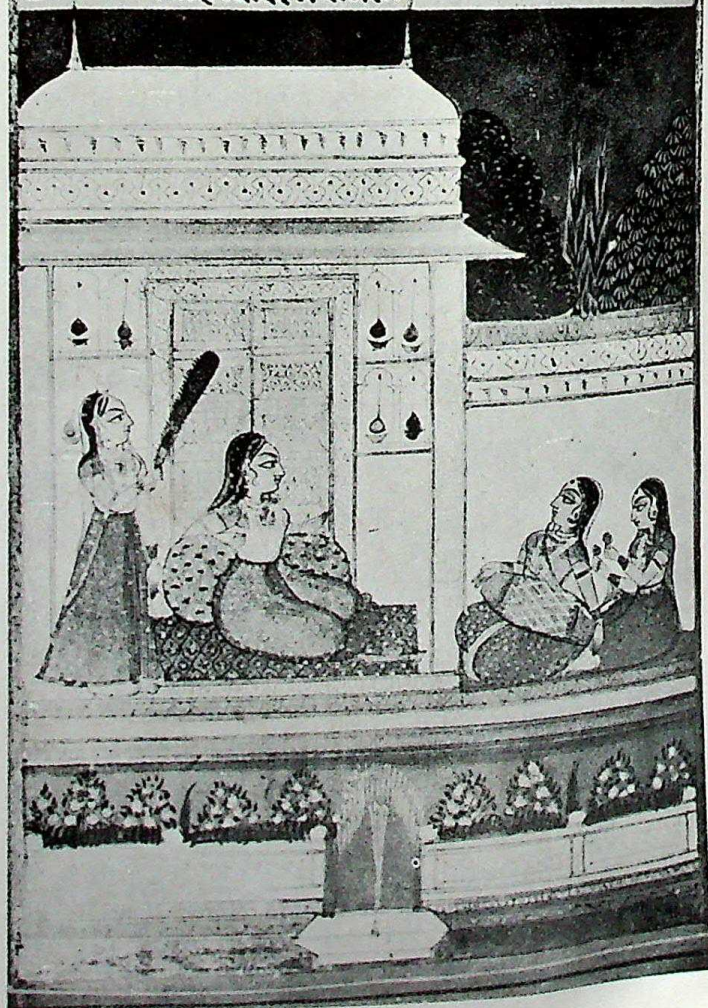


Plate 47. The month of Baisakha, Rajasthani, Bikaner School,  
 Later-half of 18th cent. A.D., Acc. No. 51.60/2.



पष्टः होहाः ॥ अष्टमः अयेसावरेः दुषपावतनी जवासः निसदि  
 ॥ आयु मिलौ नंद जालः ॥ सवैयाः जेठ में राधा बै  
 वनिक का मनी चीठी सीलाईः बिरह बचन लिखे म  
 रिको जब बाच सुनाईः हाल बे हाल न स सब कामि  
 निषय छार कुलांसी छाईः गोबिंद कहै प्रभु परे तुमै दुष दैन  
 को पाताया कहै पठाई ॥ ३ ॥



Plate 48. The month of Jyestha, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51.60/3.

असाढः होहाः असाढ जुवी तौ जातुहैः ॥ आयु मिलौ नंद जालः  
 तुमछाये परदे समैः मेरे को न हवालः ॥ सवैयाः स्वामयदा  
 कमंदि घुमडिके ई दुने अनिनगरि दुहीयाः दादुर मोरक  
 अनिसोर को मल कुक कदे अति धीयाः धीरज चित धकीन  
 जातुहैः आवन्यादि उमंग नहीयाः गोबिंद कहै प्रभु परे तुमै  
 दिनि असाढ न होवै सै कगीयाः ॥ ३ ॥

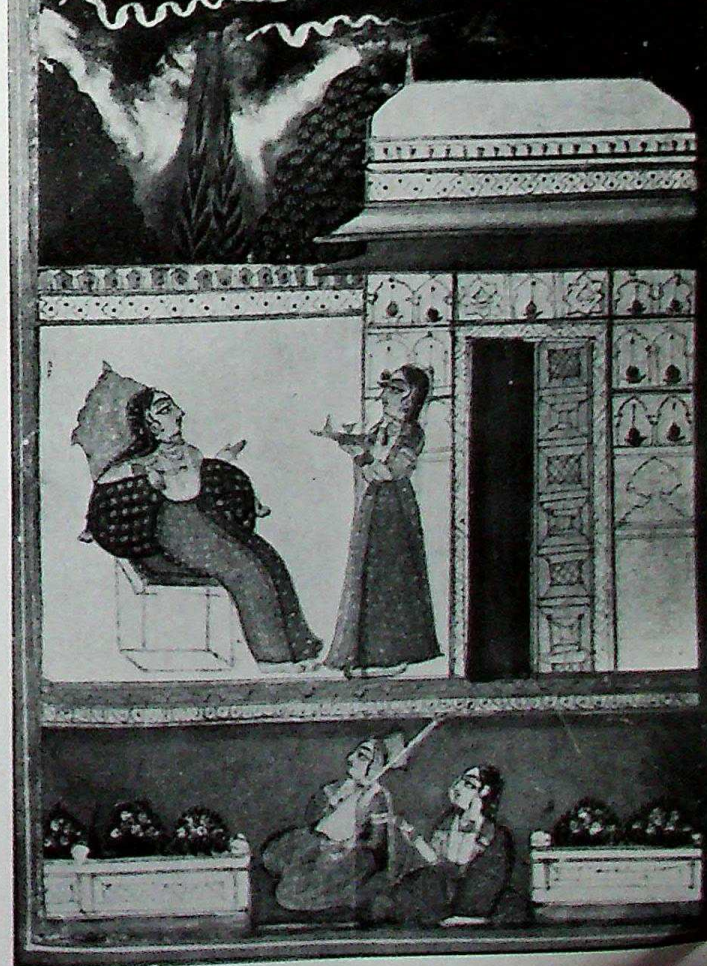


Plate 49. The month of Asadha, Rajasthani, Bikaner School, Later-half of 18th cent. A.D. Acc. No. 51.60/4.



Plate 50. The month of Savana, Rajasthani, Bikaner School  
Later-half of 18th cent. A.D., Acc. No. 51.60/5.

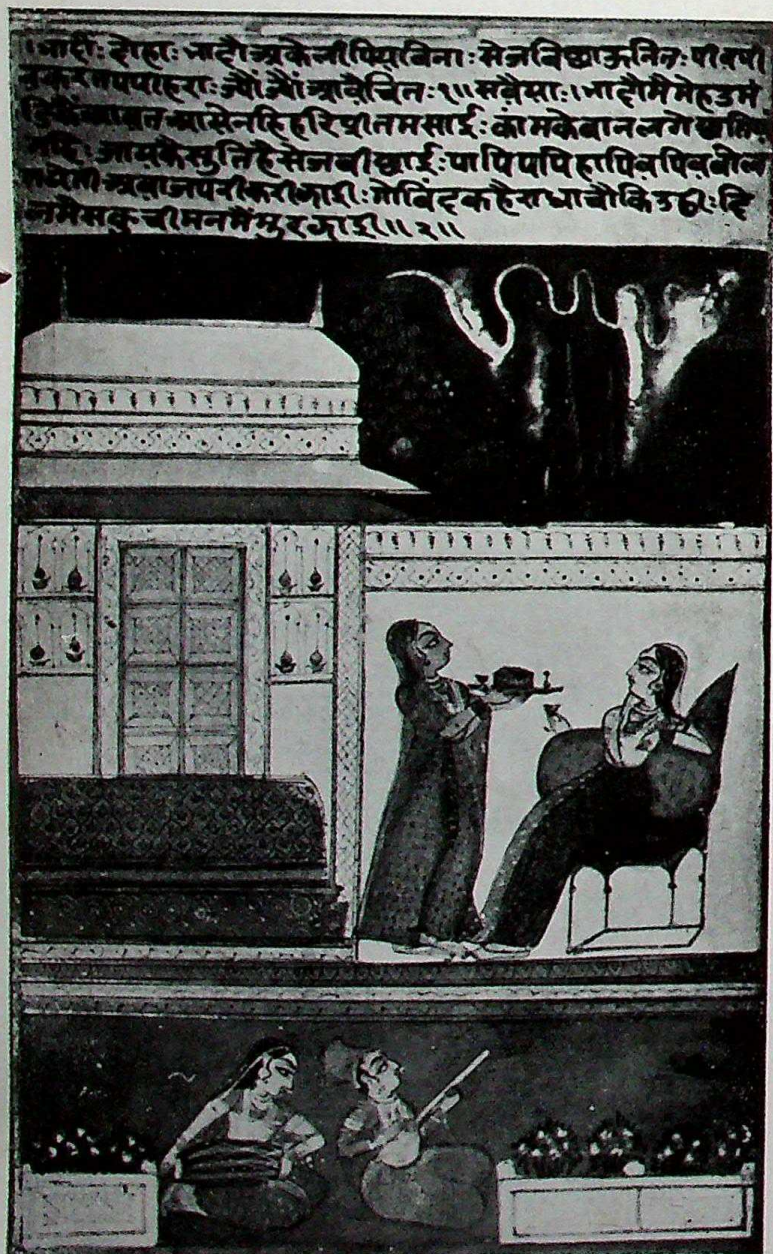


Plate 51. The month of Bhadon, Rajasthani, Bikaner School,  
Later-half of 18th cent. A.D., Acc. No. 51.60/6.



कानिगः सौदाडी ॥ कोककू जिबोई कोकोकन दफ्न नोजिनिना  
 एगुर जनगो ऐपे मरस चापी ए. सोइ सोइ जागिए रोहए हएकु  
 लागिए: हियके फुला सआली कोइ सोन भाषिए: के सो के सो ए  
 इ सो बियोग छिम होइ नाहि जिन नख धि जिवि मांज अमिला  
 धिए: ओ सोई डयाइ कोजे ऊगनन भानदी जे दिन दावि छविन  
 जे रातयो करिरा धिये ॥

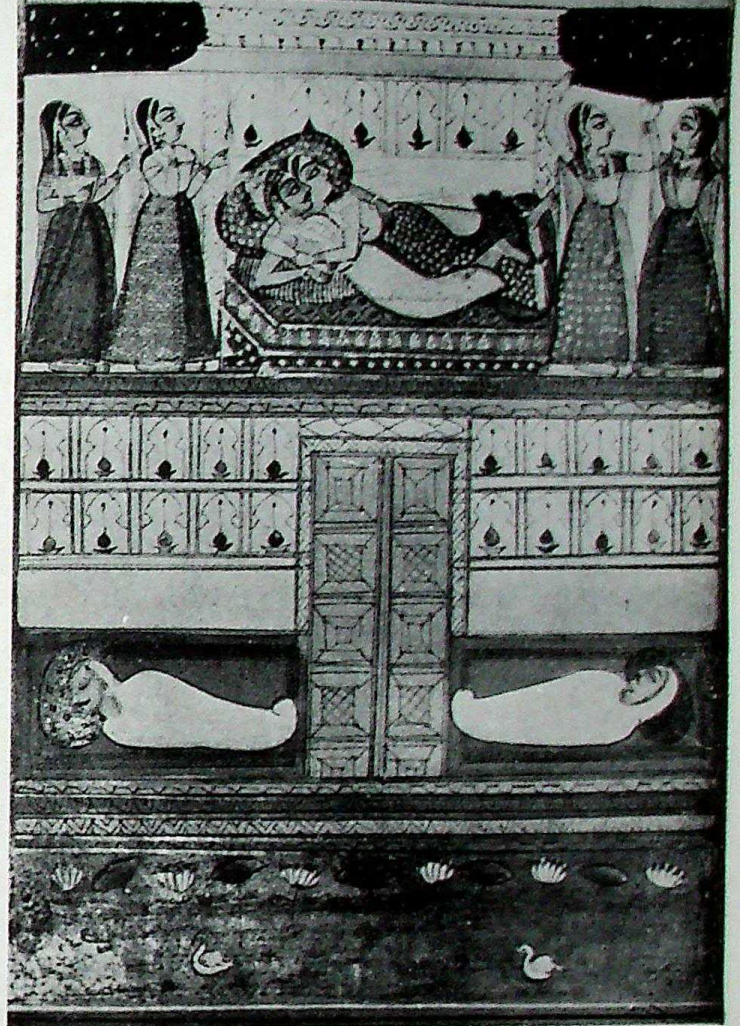


Plate 53. The month of Kartika, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51.60/8.

Plate 52. The month of Asoja, Rajasthani Bikaner School, Later-half of 18th cent. A.D., Acc. 51.60/7.





आधेनः दोहाः ॥ अगमहुई अगहनमें सुनीपीवकी बातः  
 नंदलालप्रभुआयमिलौः सीतलरितचलिजात ॥१॥ सर्वेसाः  
 अगहनमेंजु अगमहुई जबसुंदरिसाजीसिंगारबनामोः वे  
 लीचमेनीघनीघनबाससुनेलफुलेलसौसीसगुधायोः रुप  
 सिंगारकियोमनीकामानीदेष्टनारपिमज्जहाआयोः जोविंद  
 कहप्रभुआएनहीनुमज्ज हैसदेसौसौमोहाछिदायो ॥२॥

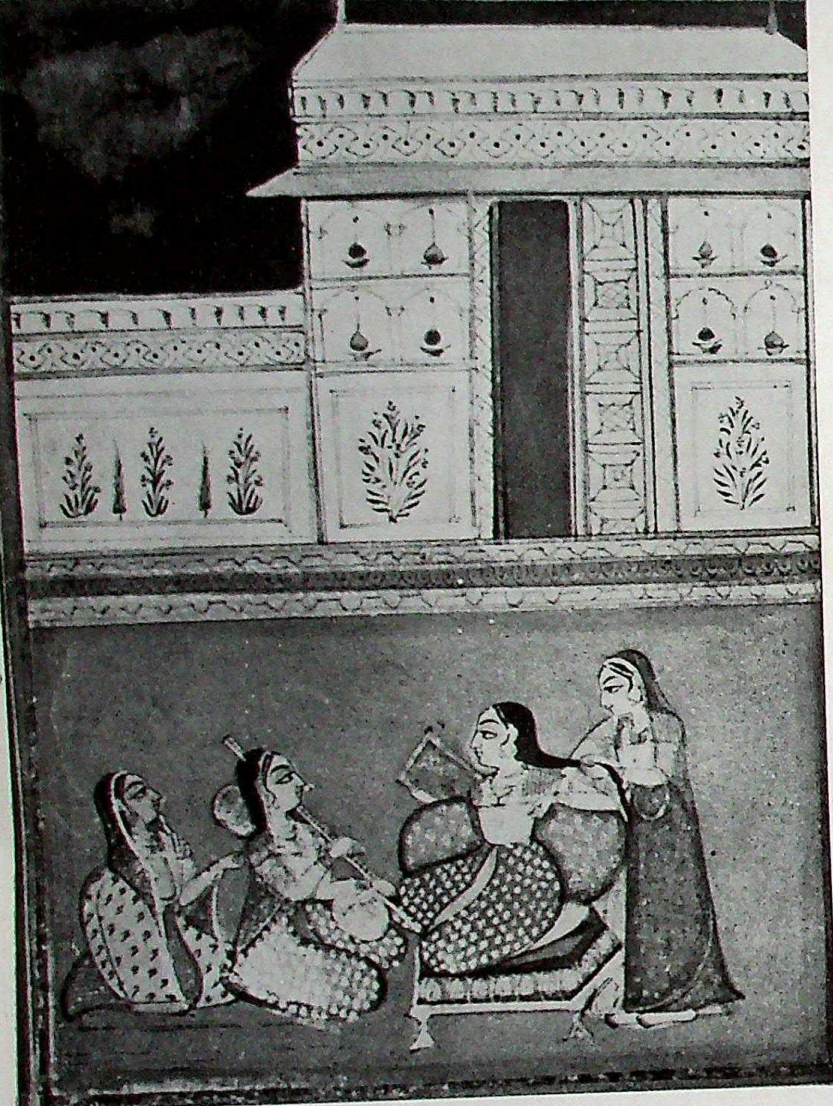


Plate 54. The month of Agahana, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51.60/9.

वेष्मः ॥ दोहा ॥ आवनवेगेकहियः कीयोकहातुमरोसः तुम  
 आयेसावरेः आयगयोयहुपेसः ॥ सर्वेसाः पोसमेंरोसकीयो  
 मोहनआनिमिलौकौनलालविहारीः सीतपदैअतिबिरह  
 वनकंपकेबानअचानकमारीः नाहीकहेकोईमोहनआति  
 विराभनबूझाकेहारीः जोविंदकहैप्रभुआयमिलौनुम  
 लरितिचलिजातपिमरी ॥



Plate 55. The month of Pausa, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51.60/10.



कुवा.रपालकौकुवरवरः नमरपालकविप  
 धेलतफगसुहागसुधः ठडनअवीरगुलालः ॥ सवेया  
 निवसतवखेलनरे आनददं पतिमनः इदिगुलालसुअवी  
 यालुअरसुसेतवनकेसरिकलितसुनीरधारतकितकि  
 तवः देवतकीतकनारि धायवडिसुअरनपदः गायमनरीनावे  
 अतितालमानवनिनेरपरिपिखिलमिमुहसतवनसधिनअमरपाल

Plate 56. The month of Maha, Rajasthani, Bikaner School, Later-half of 18th cent. A.D.  
 Acc. No. 51.60/11.

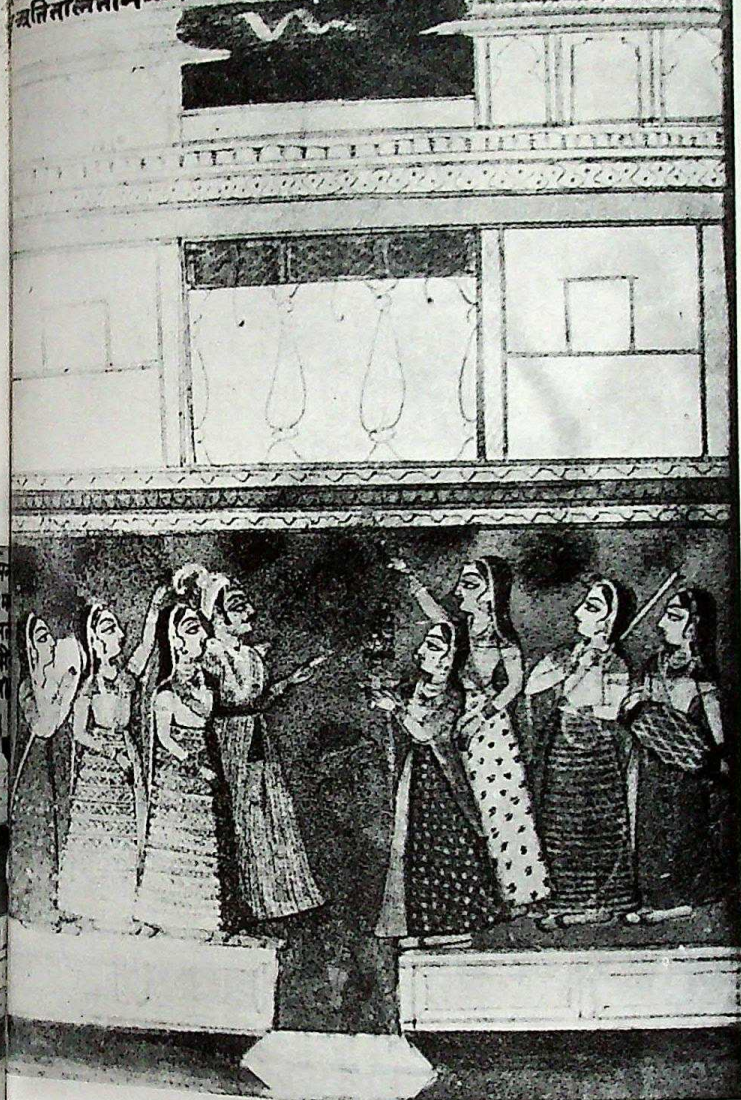
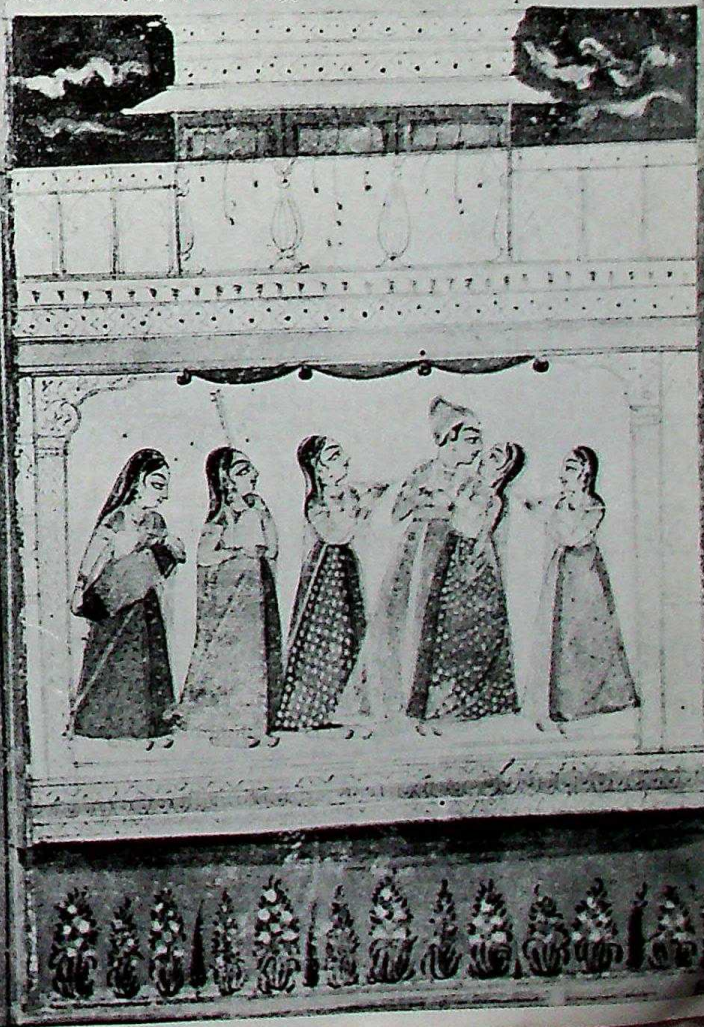


Plate 57. The month of Phalguna, Rajasthani, Bikaner School, Later-half of 18th cent. A.D., Acc. No. 51.60/12.

फागुनः ॥ देहा ॥ फागुलहोयतसंतअतिः फुलदहेअतिफुनिः नंद  
 लालप्रभुआयमिने ॥ इदप्रसद नलि ॥ सवेयाः फागुनमासज  
 वनमैसुतिहोः लालः प्रवानिकमोहनअग्निः कामिनिहरिउठान  
 बहीतबमोतीनअनिकेचौकपुरायेः यालकपुदअदेगजमोतिन  
 राधानैअनिकेतिलकबनायेः गोविंदकहेप्रभुआयमिने अब  
 कामनिमिलिमंगलगाये ॥ २ ॥





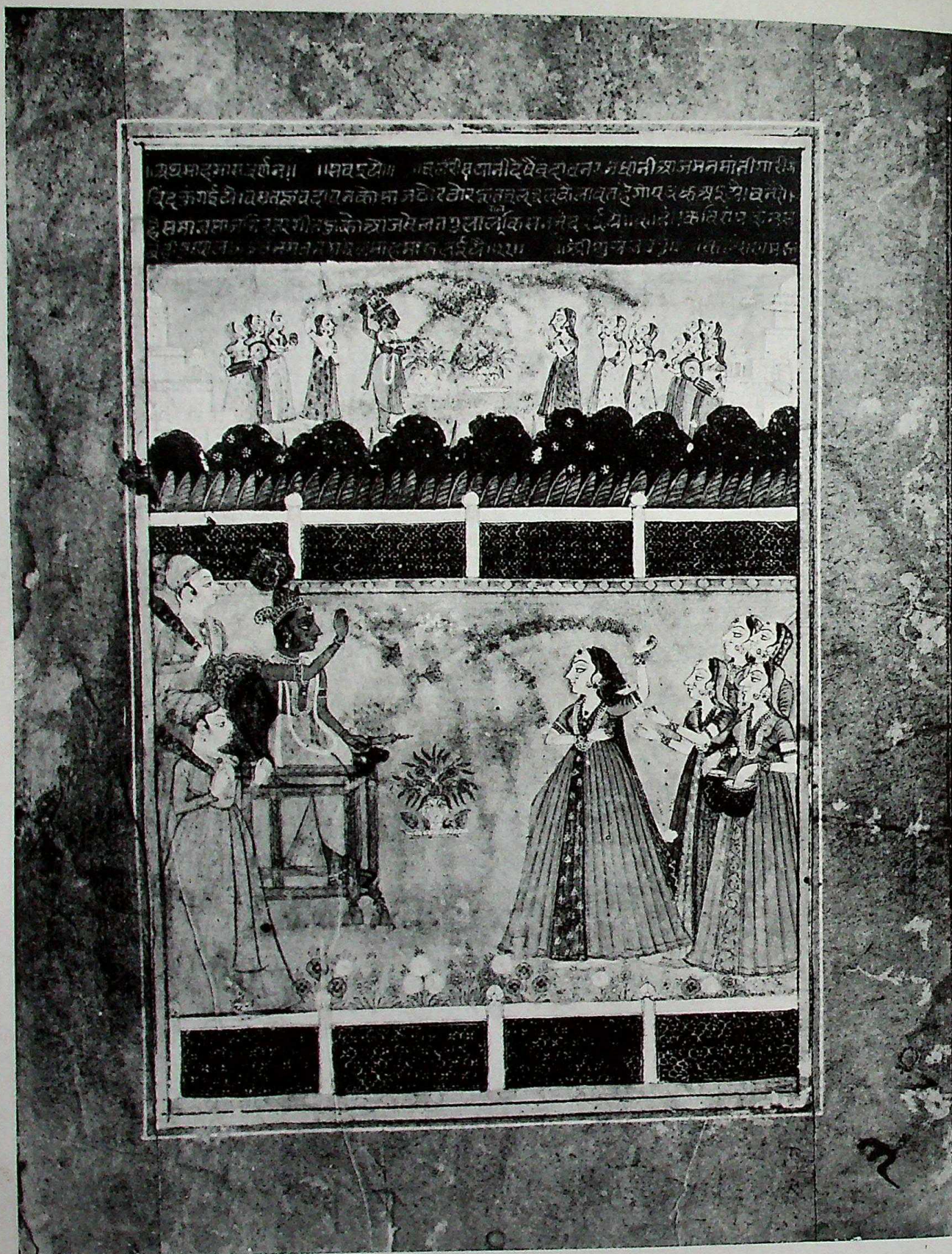


Plate 58. The month of Maha, Rajasthani, Bikaner School, from a set dated A.D. 1770.  
Acc. No. I.S. 92. 1954.



Plate 59. The month of Bhadrapada, Rajasthani, Bikaner School, c. 1750 A.D. Acc. No. 51.218/18.

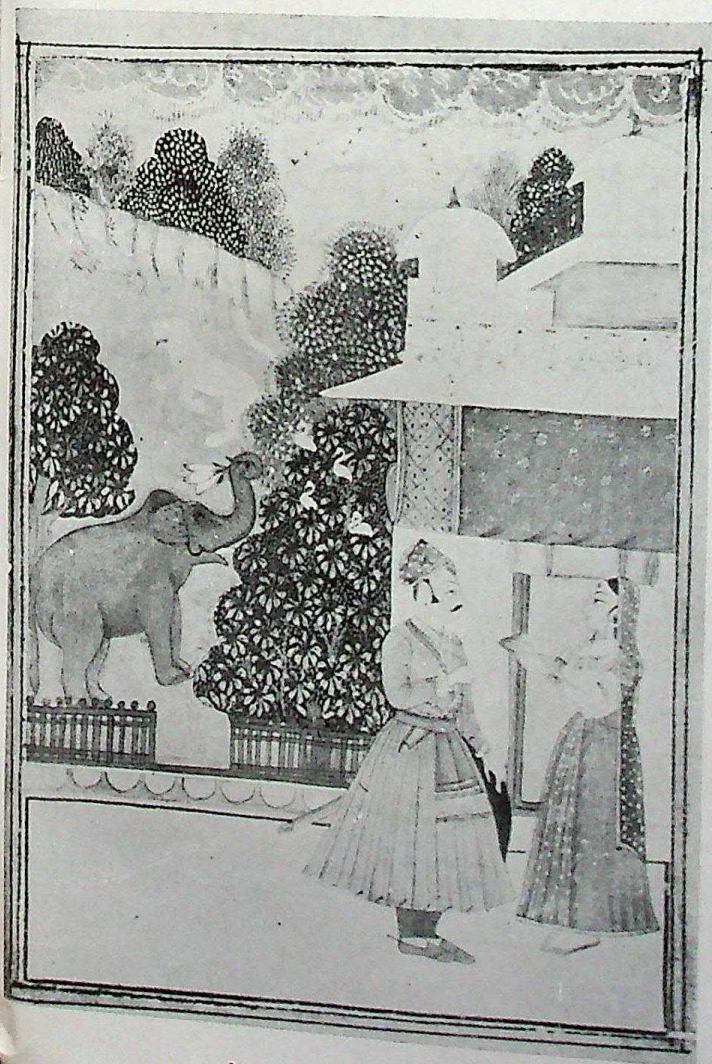


Plate 60. The month of Bhadrapada, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.





Plate 61. The month of Chaitra, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.



Plate 62. The month of Asadha, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.



Plate 63. The month of Phalguna, Rajasthani, Bikaner School, Later-half of the 18th cent. A.D.



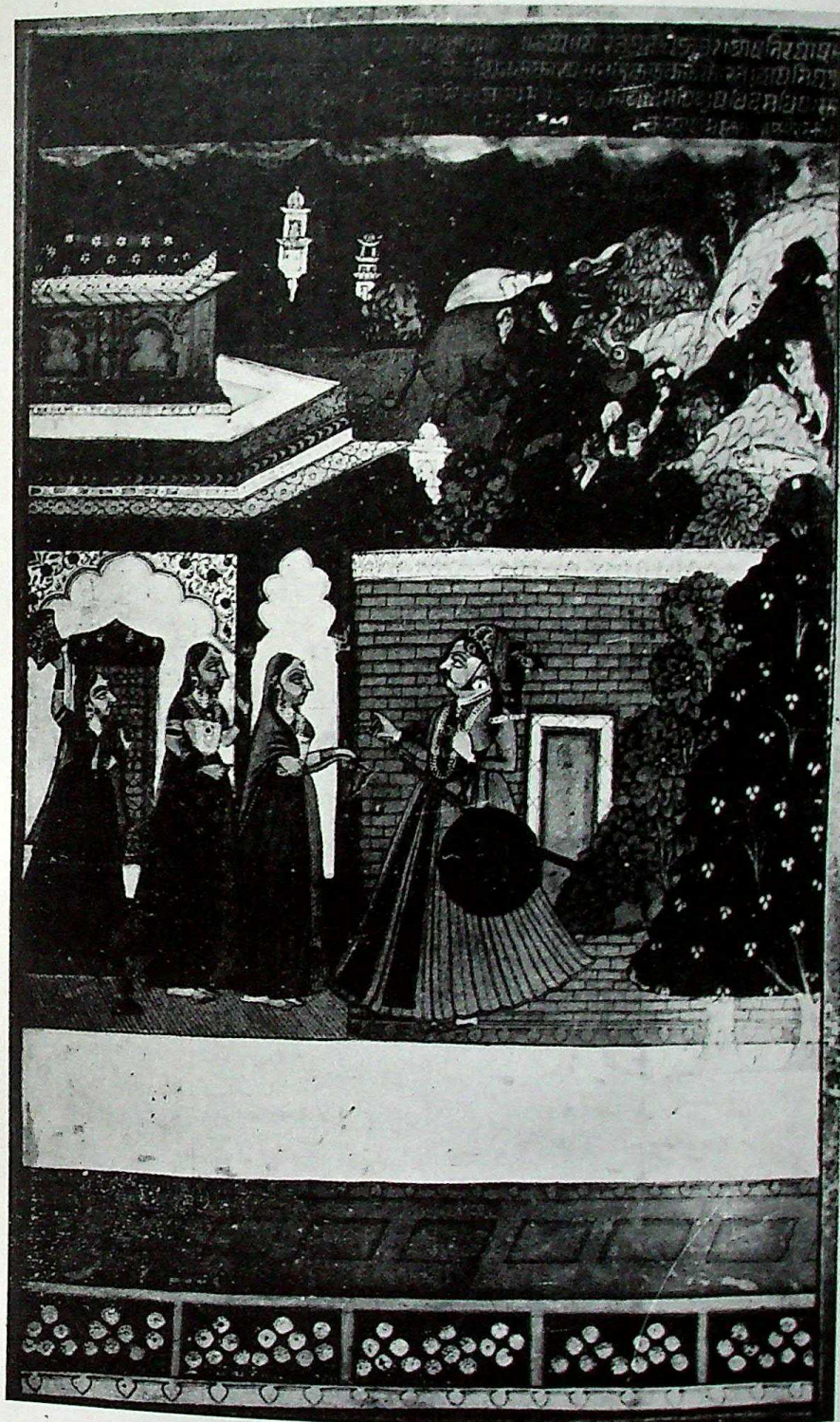


Plate 64. The month of Bhadramasa, Rajasthani, Bikaner School, c. 1750 A.D. Acc. No. 69.12.



Plate 66. The month of Chaitra, Rajasthani, Bundi School, Mid-18th cent. A.D.

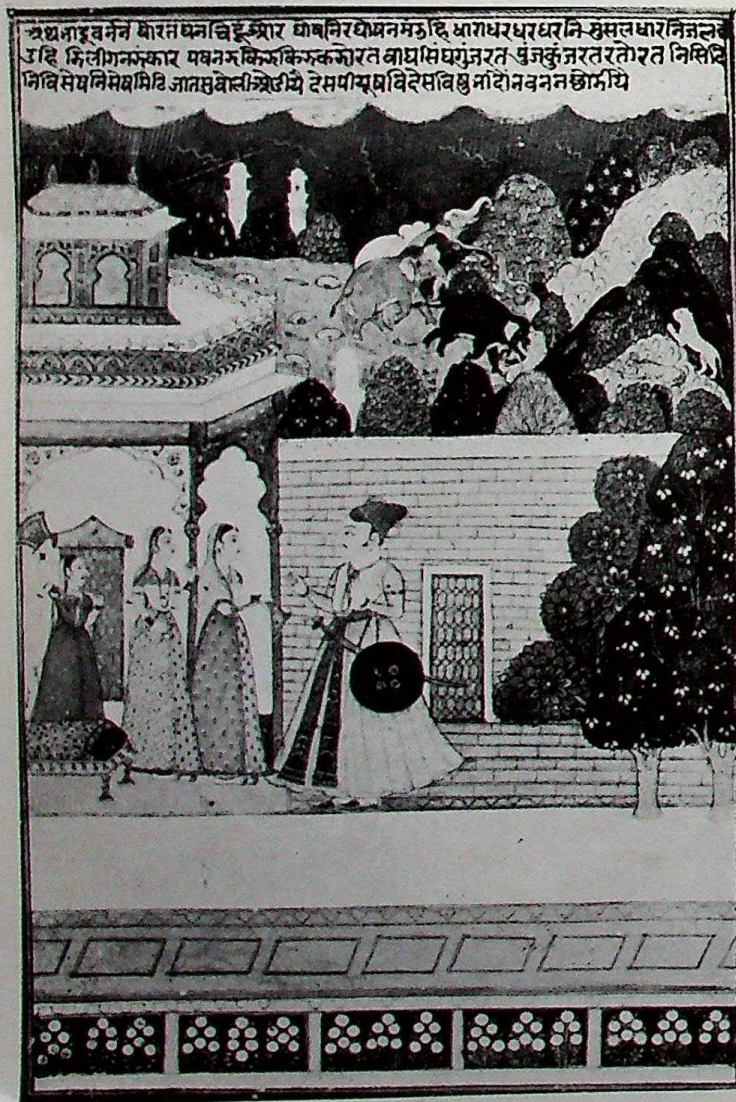
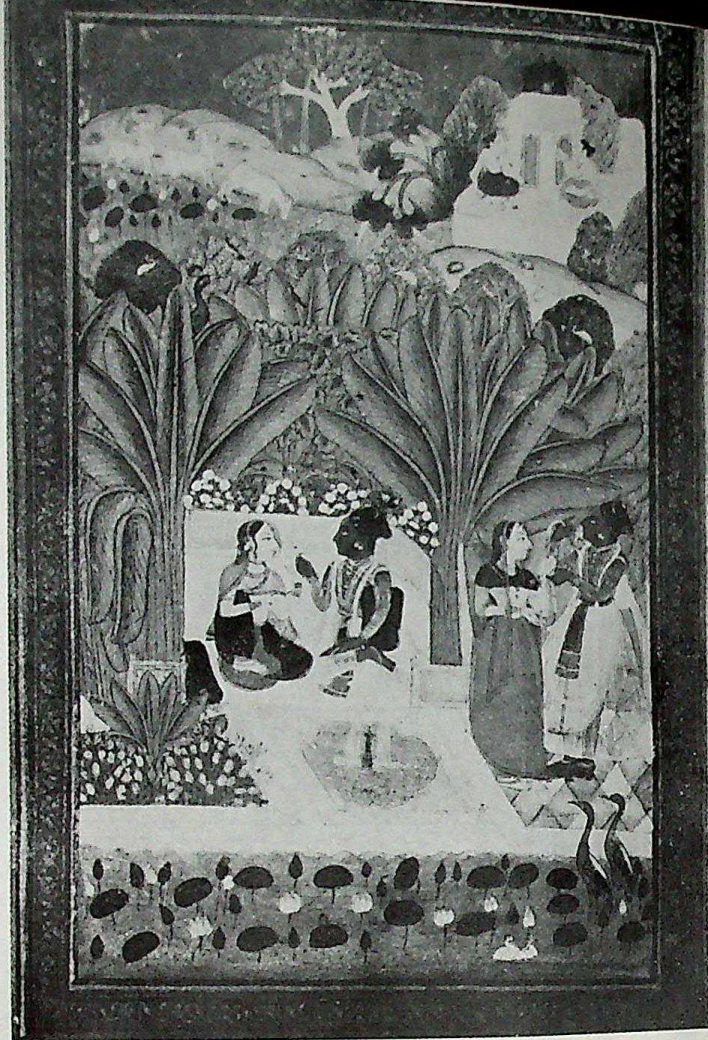


Plate 65. The month of Bhadramasa, Rajasthani, Bikaner School, c. 1750 A.D.



Plate 68. The month of Vaisakha, Rajasthani, Bund School, Mid-18th cent. A.D. Acc. No. 63.1656.

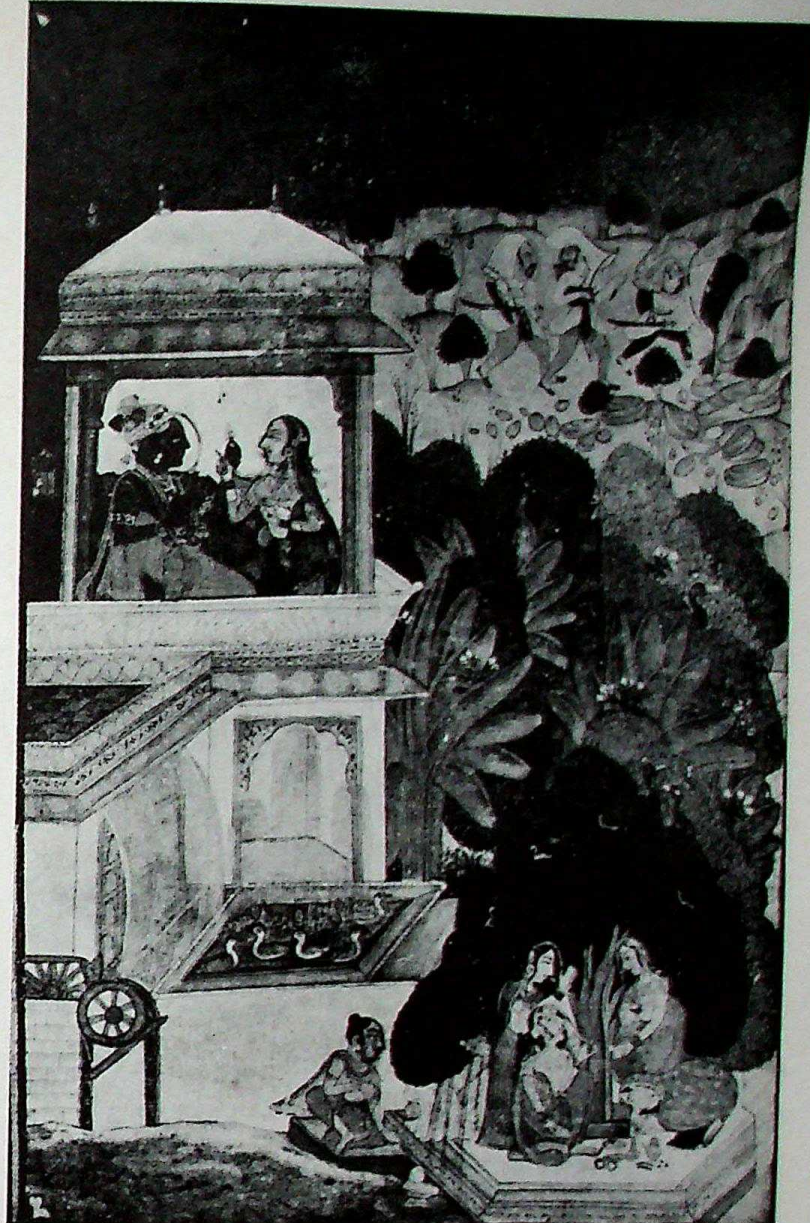
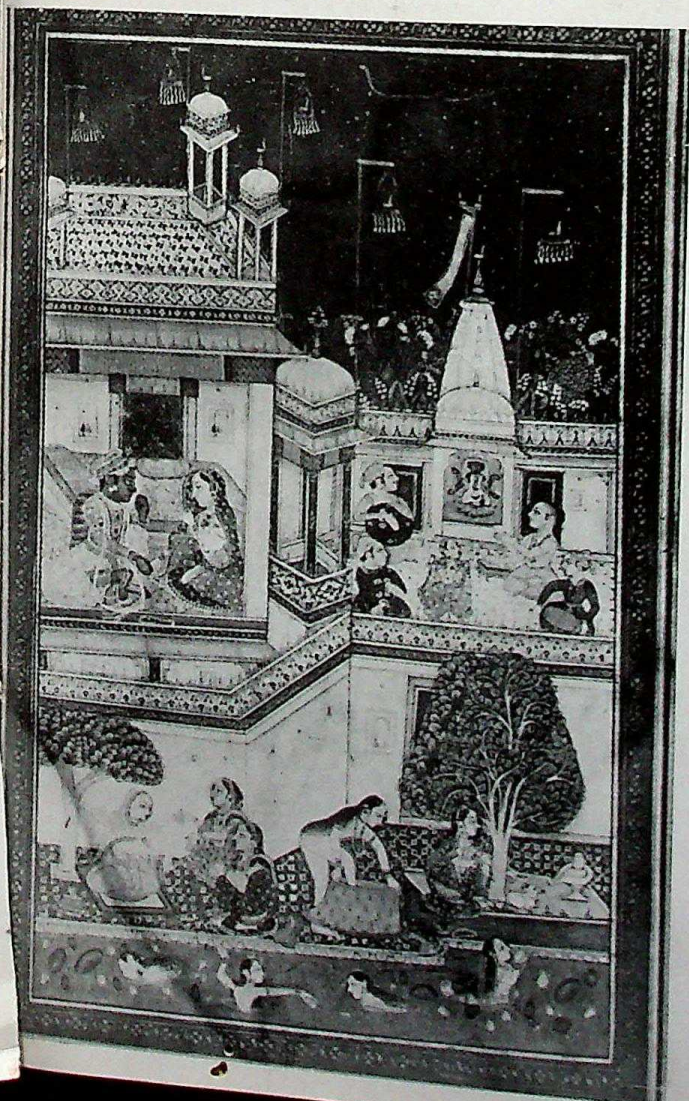


Plate 67. The month of Kartika, Rajasthani, Bundi School, Mid-18th cent. A.D.





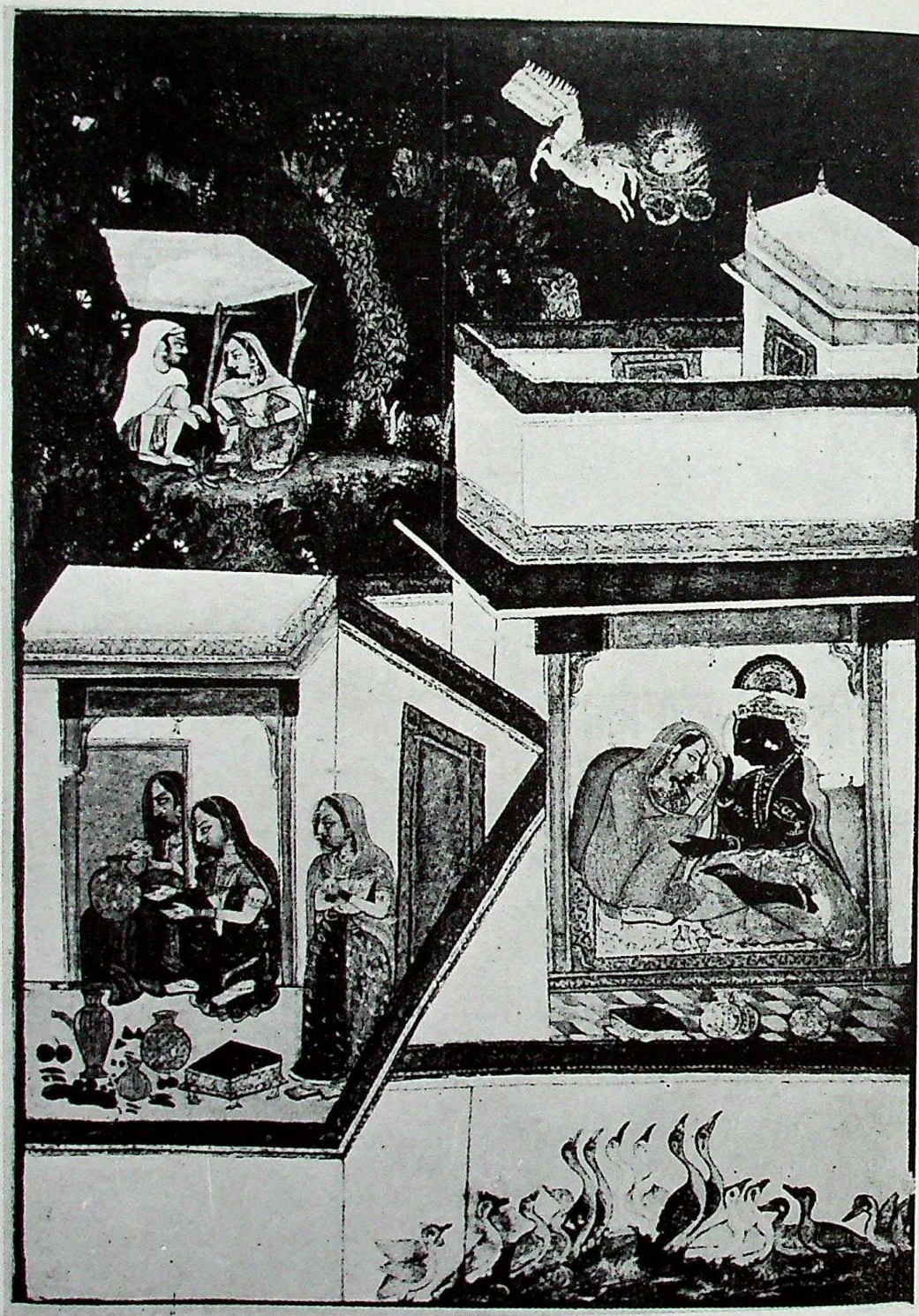
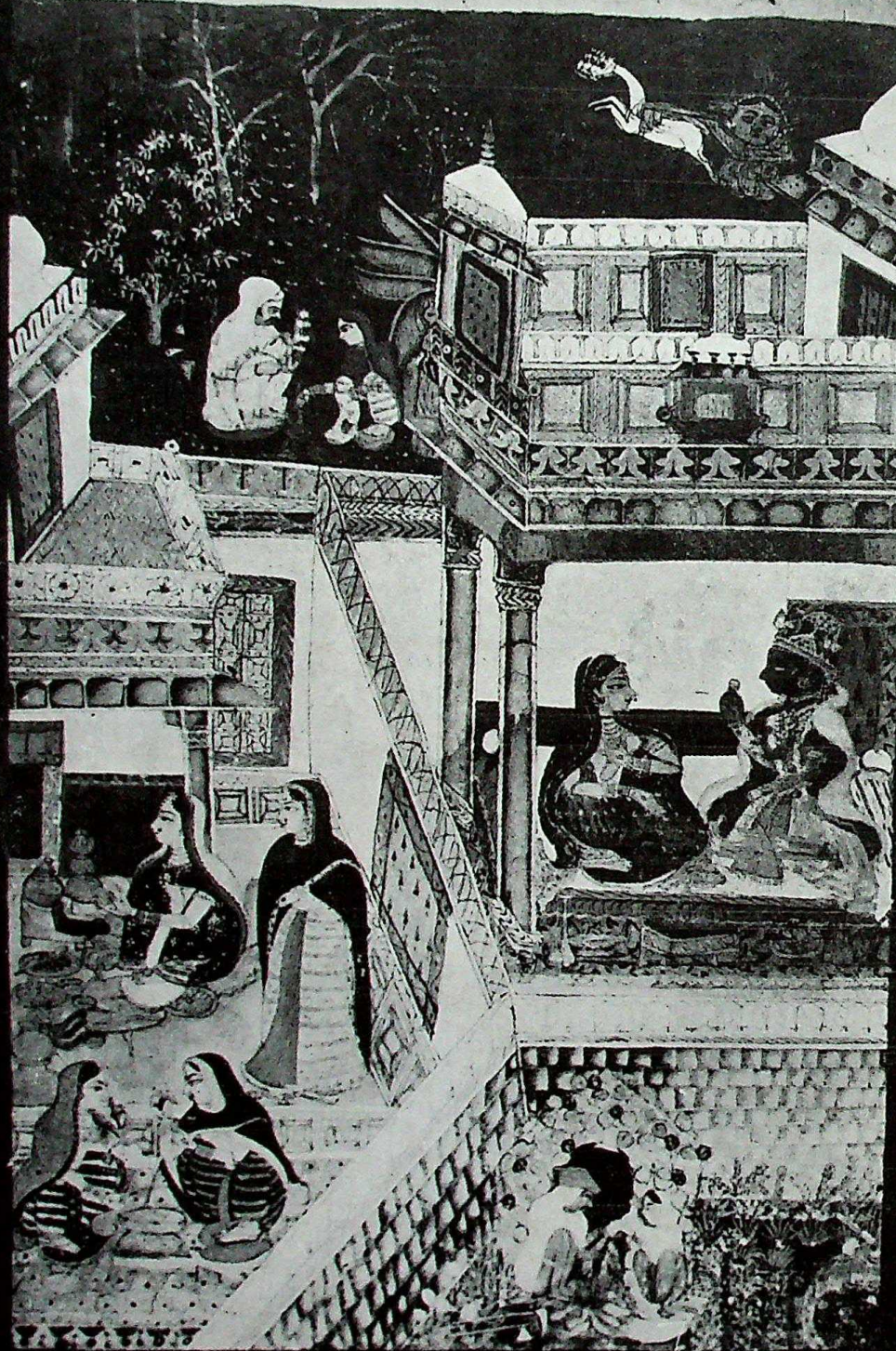


Plate 69. The month of Pausa, Rajasthani, Bundi School, Mid-18th cent. A.D.  
Acc. No. 63.1664.











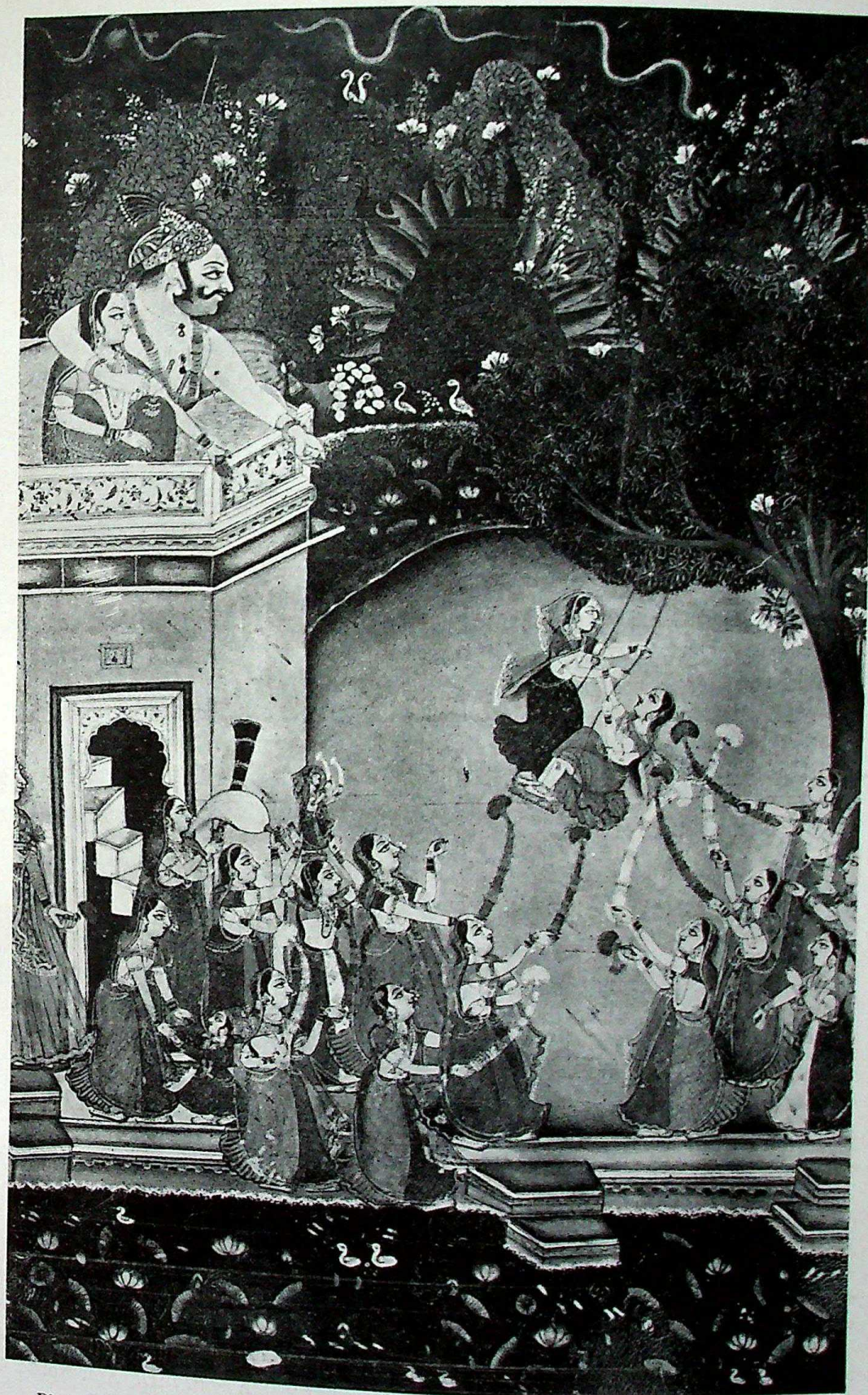


Plate 72. The month of Sravana, Rajasthani, Bundi School, Early 18th cent. A.D.  
Acc. No. I.S. 552-1952.



Plate 73. The month of Asadha, Rajasthani, Kotah School, Early 18th cent. A.D.,  
Acc. No. M. 71.1.26.

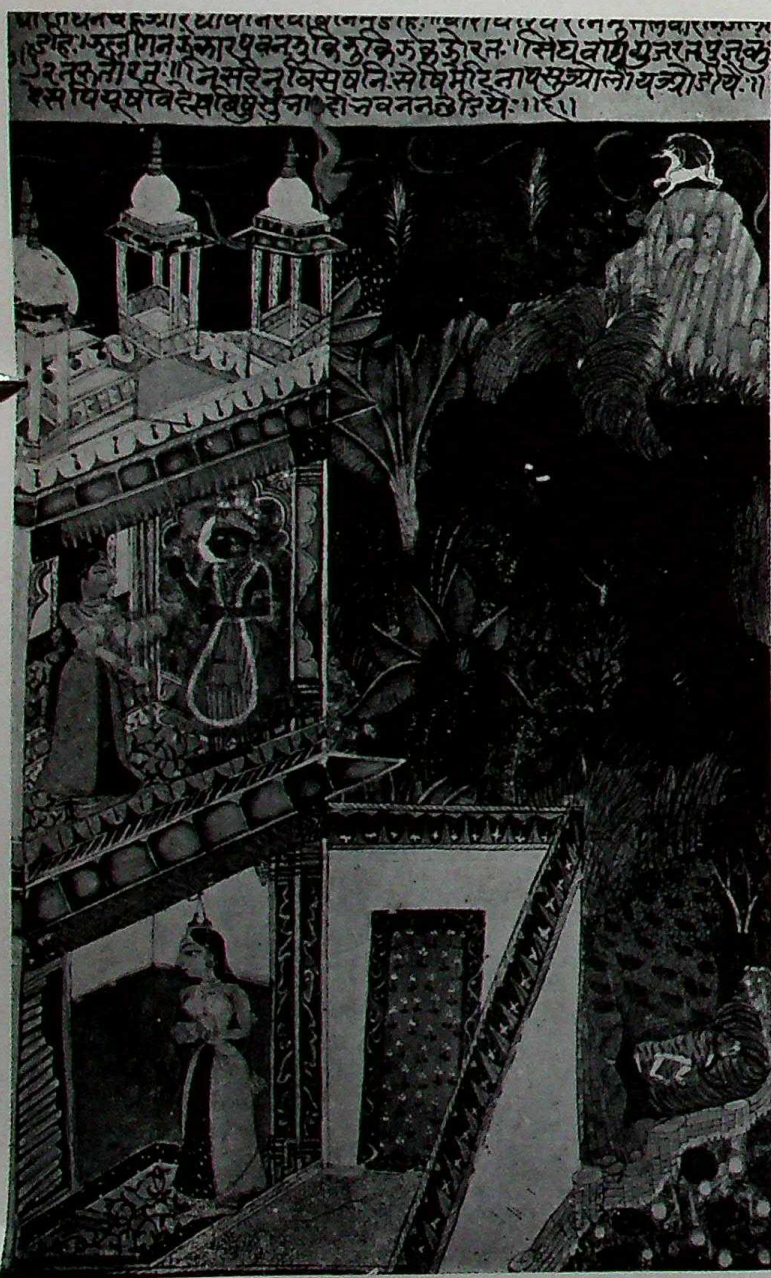
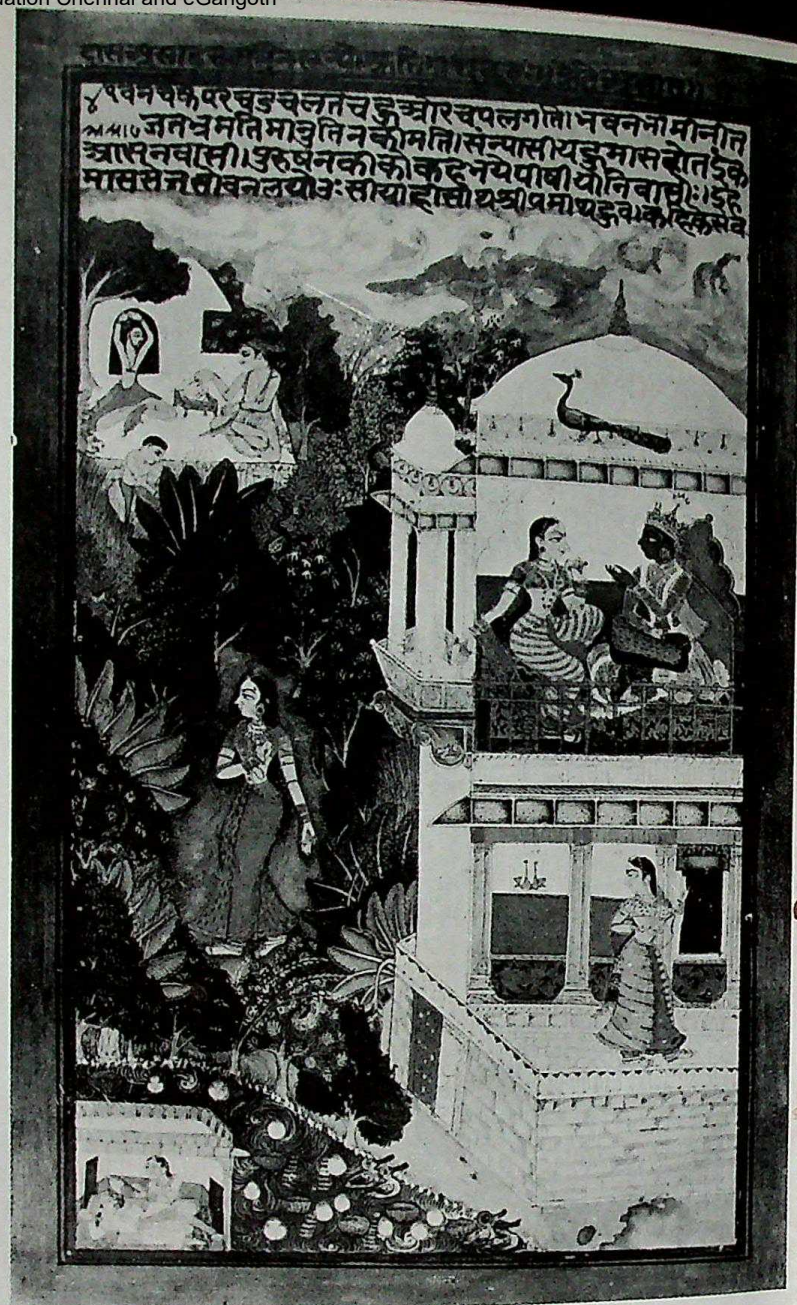


Plate 74. The month of Bhadon, Rajasthani, Kotah School,  
Early 18th cent. A.D., Acc. No. M. 71.1.25.



Plate 76. The month of Phalguna, Rajasthani, Kotah School, Early 19th cent. A.D., Neg. No. B/5299.

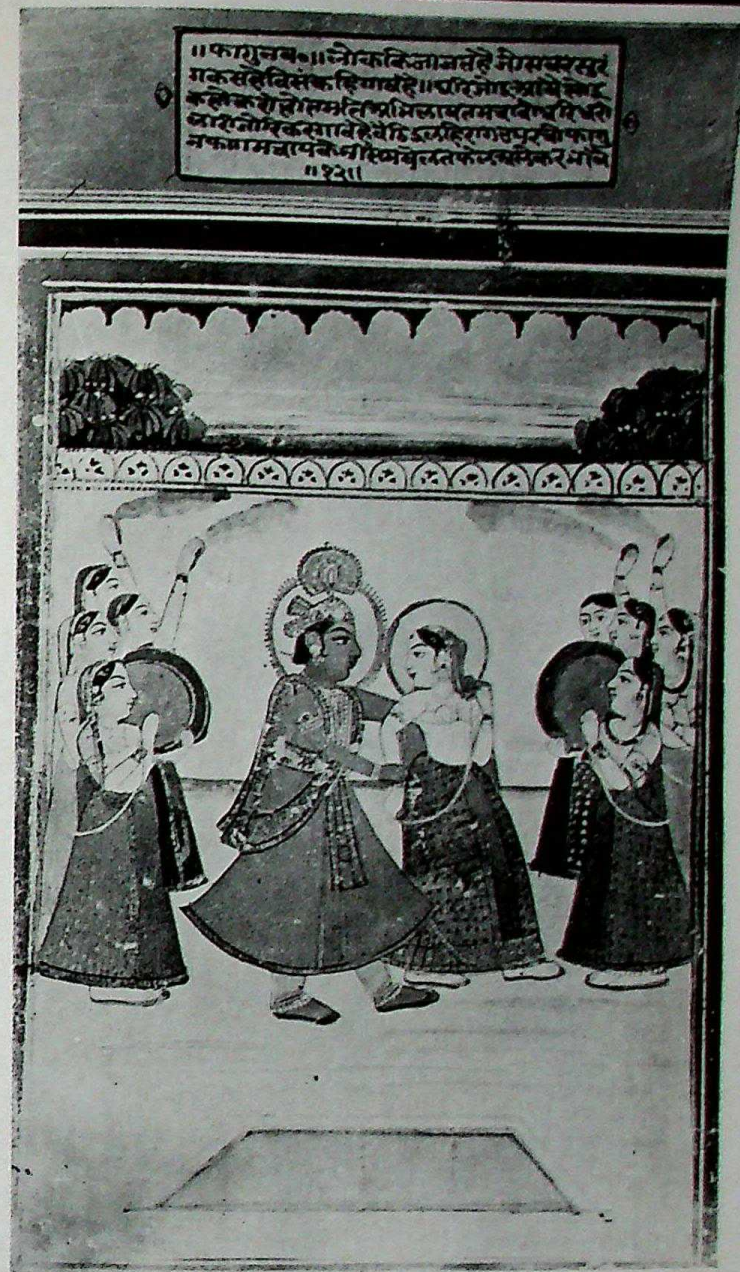
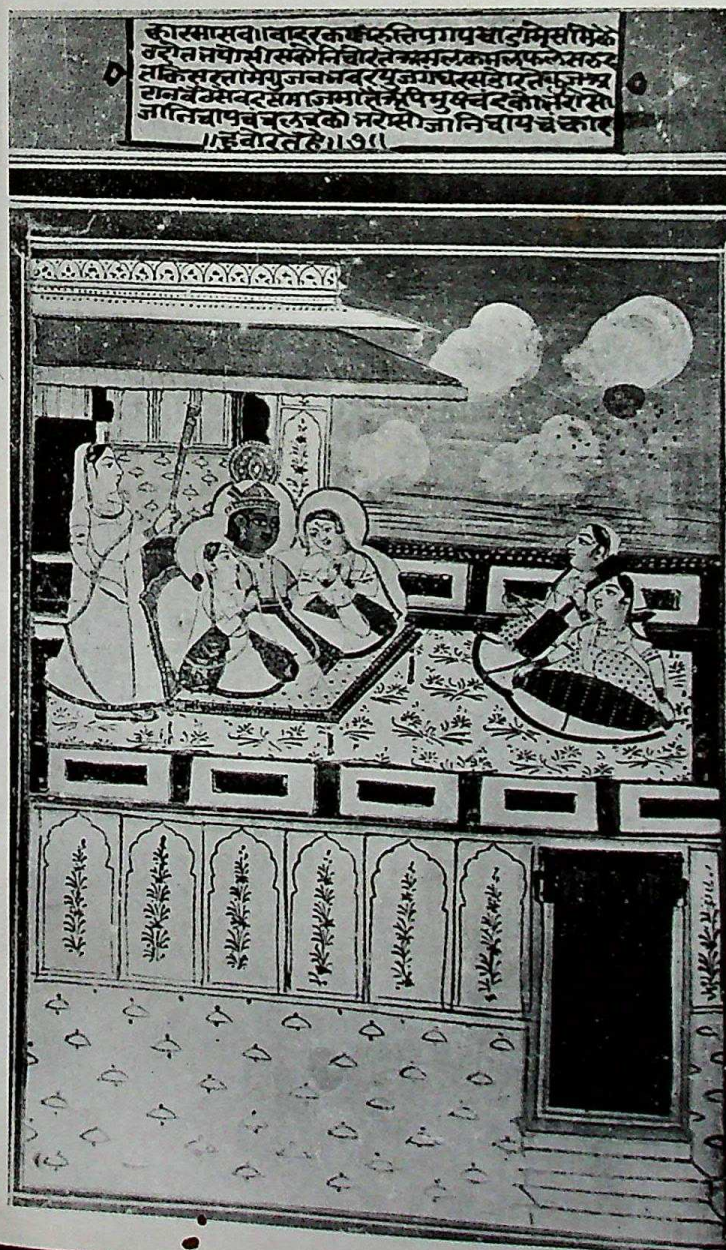


Plate 75. The month of Kvara, Rajasthani, Kotah School, Early 19th cent. A.D., Neg. No. B/5294.



## सावना

छये॥ केसवसरितासकलमिलतमागरमनमोहे॥ ललितलतालपटानि  
तरुनतरवरतसोहि॥ चितचपलामिलिमधचपलचमकतिकज्जोरानि  
मननावनकहनेविन्मिहूजतिमिसमोरनि॥ शीतिरमनरमनीनिरमन  
अरुलगेरमात्रन॥ गवनकरनकोकहैगवनमुनियेनहिसावना॥ ४॥

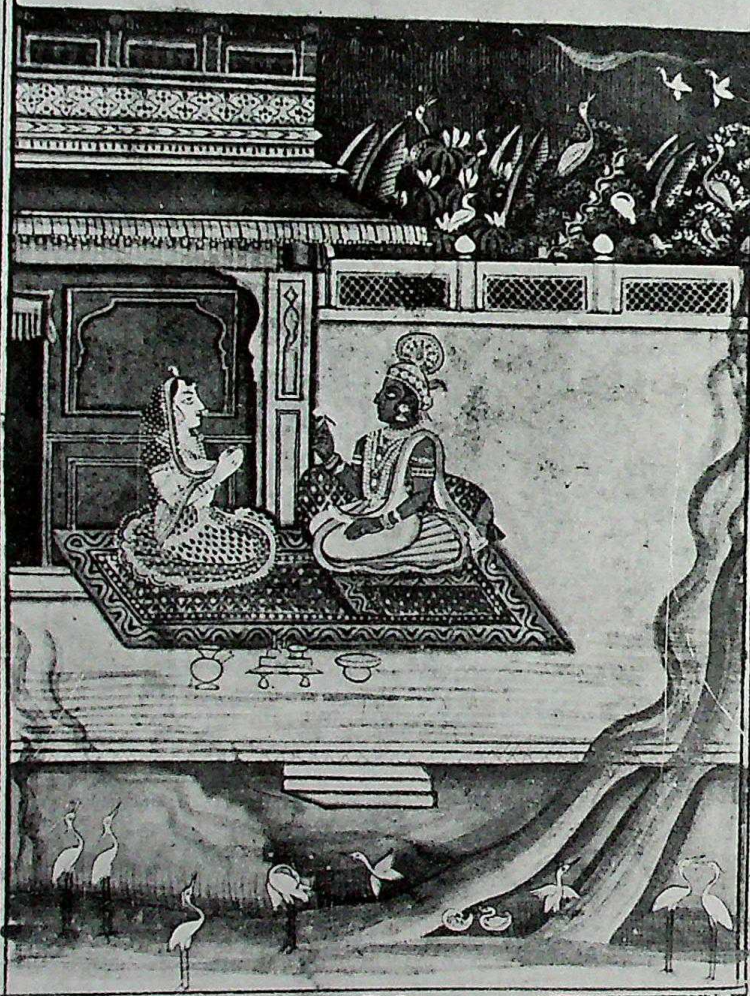


Plate 77. The month of Sravana, Rajasthani, Jaipur School, Last quarter of 18th cent. A.D. Acc. No. PG.5a.345J (O.B. 118).



आसीन

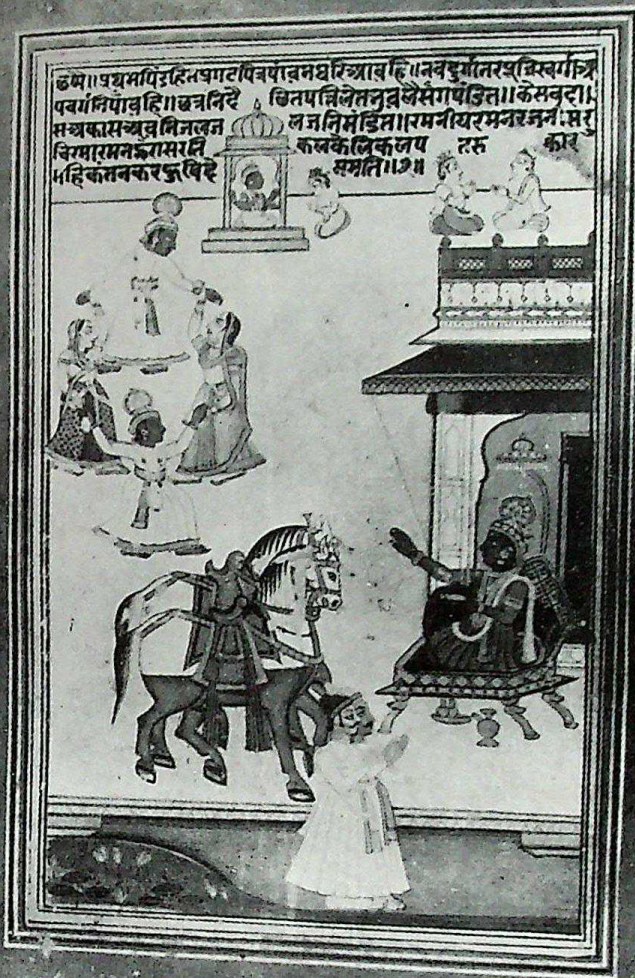


Plate 78. The month of Magha, Rajasthani, Jaipur School, Last quarter of 18th cent. A.D. Acc. No. PG.5a 345 (O.B. 116).

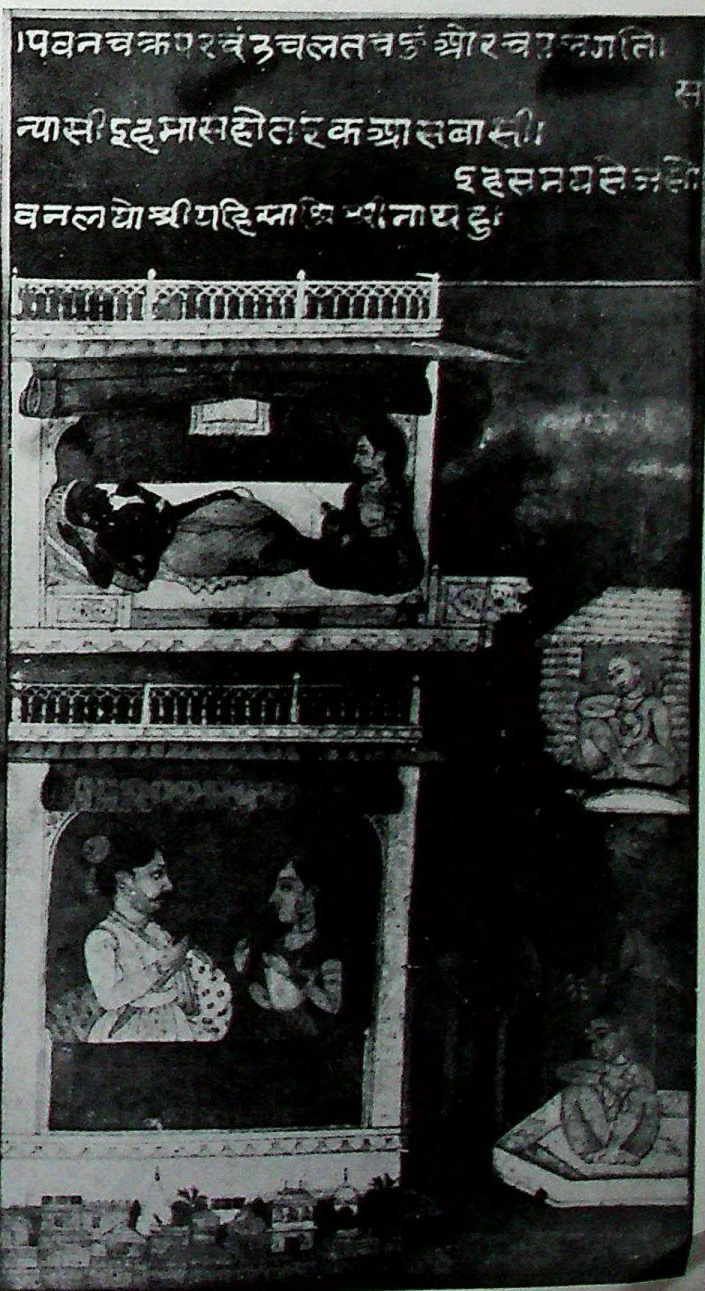


Plate 79. The month of Asadha, Rajasthani, Jaipur School, Malpura Thikana, c. 1786 A.D. Acc. No. 2044.





Plate 80. The month of Sravana, Rajasthani, Jaipur School, Malpura Thikana,  
c. 1786 A.D., No. 194.



Plate 81. The month of Magha, Rajasthani, Jaipur School,  
Malpura Thikana, c. 1786 A.D.,  
Acc. No. I.S. 173-1946.

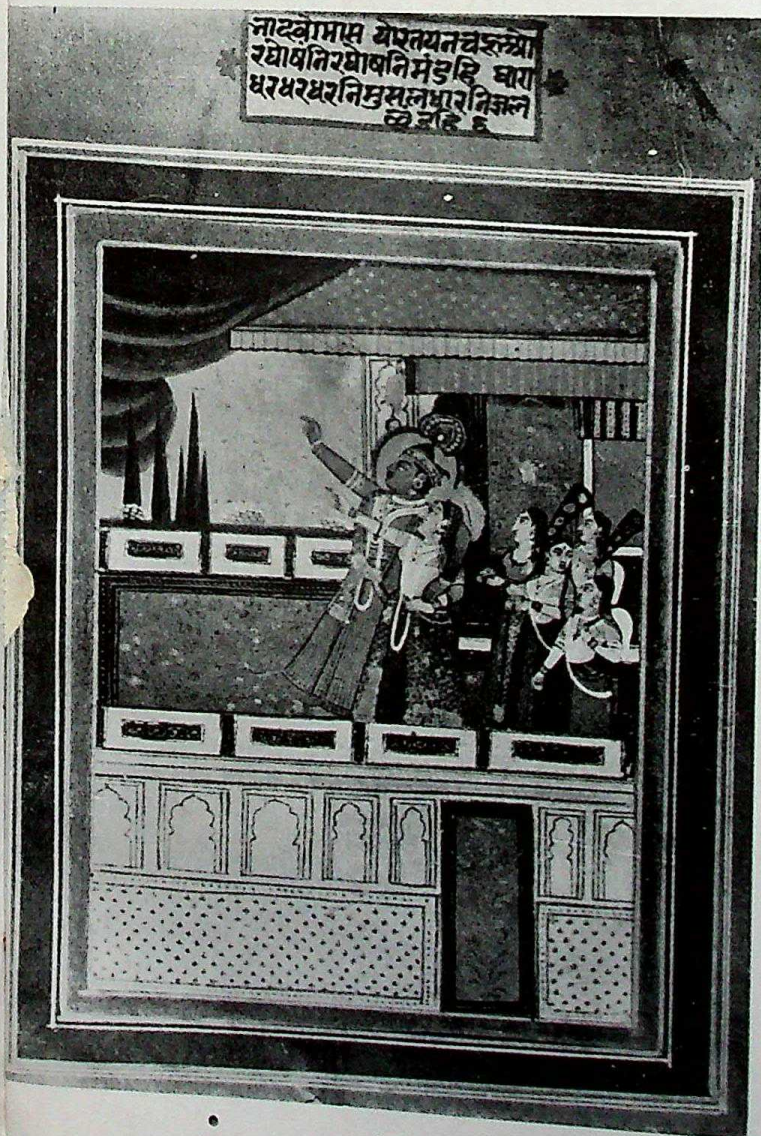


Plate 82. The month of Bhadon, Rajasthani, Jaipur School,  
Early 19th cent. A.D., Acc. No. 1819.



Plate 83. The month of Phalguna, Rajasthani, Jaipur School,  
Early 19th cent. A.D. Acc. No. 1822.

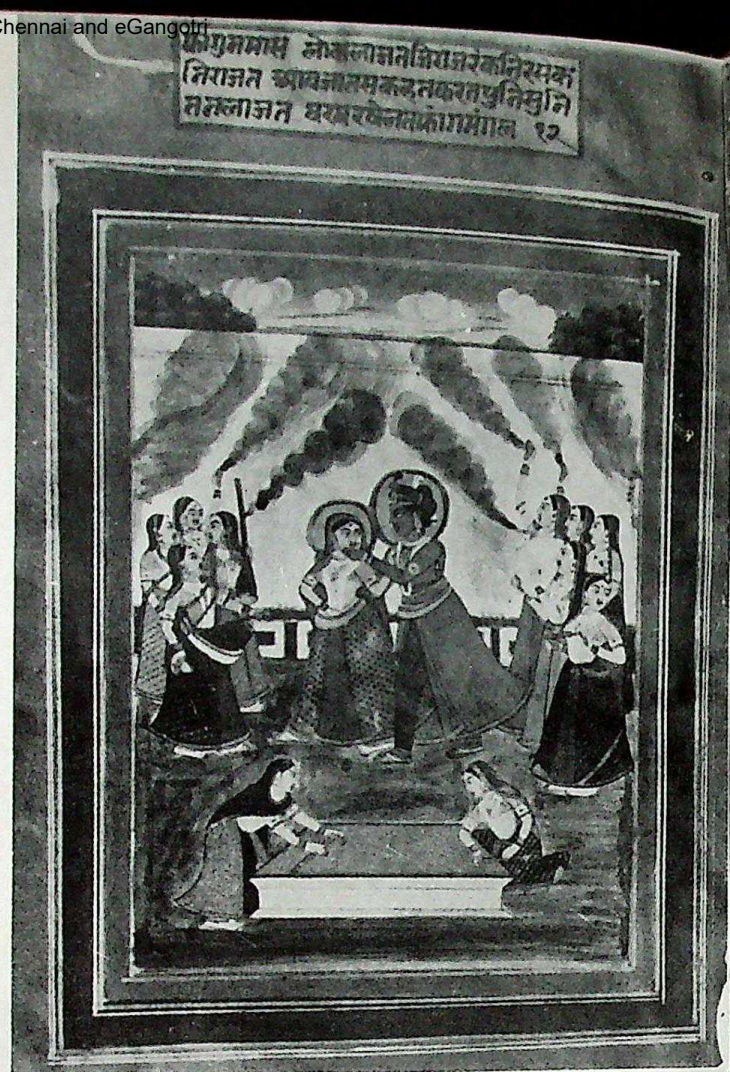


Plate 84. The month of Chaitra, Rajasthani, Jaipur School,  
Early 19th cent. A.D.



पौष शुभे सीतलजलपानवसनसुखसीतलसुखसदिक केसवदासप्रकास  
अबनिमीतलसुखमेविक तेलतुलेतोबोलतयनेसायननवनारी रात्ररकस  
नेछोडिकरनइनहीनधिकारी लघुद्योसदीहरनीरवनहे।तपुसहृदयरूपसमे  
यहमनक्रमवि तारिमिययथनबुजियेकुसर्ममे १०

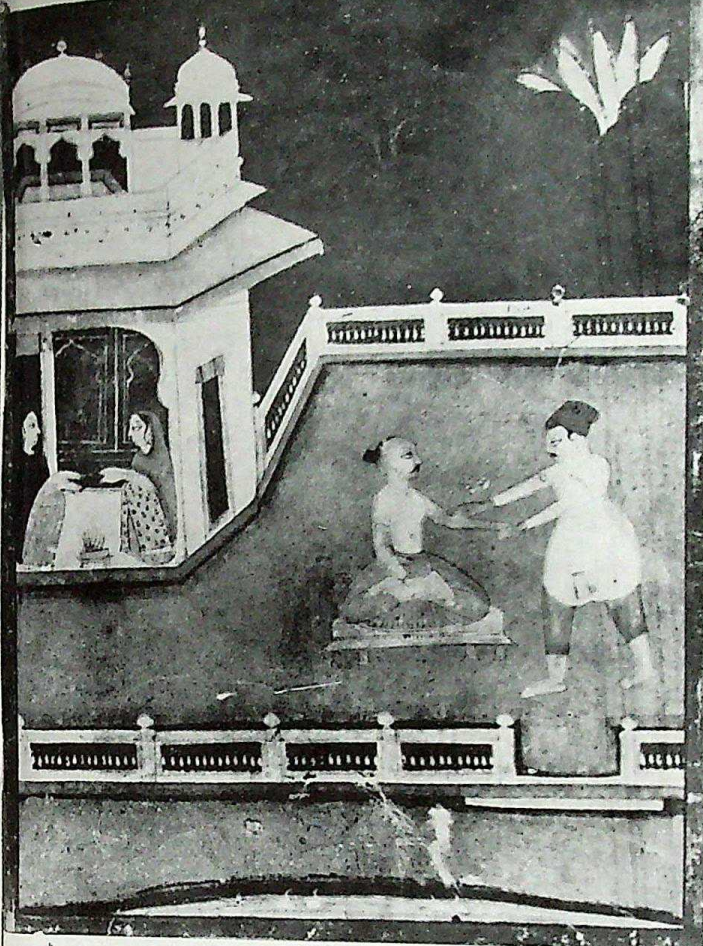


Plate 37. The month of Pausa, Rajasthani, Jaipur School, Early 19th cent. A.D. Acc. No. Mik I 5625a.

पौष शुभे सीतलजलपानवसनसुखसीतलसुखसदिक केसवदासप्रकास  
अबनिमीतलसुखमेविक तेलतुलेतोबोलतयनेसायननवनारी रात्ररकस  
नेछोडिकरनइनहीनधिकारी लघुद्योसदीहरनीरवनहे।तपुसहृदयरूपसमे  
यहमनक्रमवि तारिमिययथनबुजियेकुसर्ममे १०

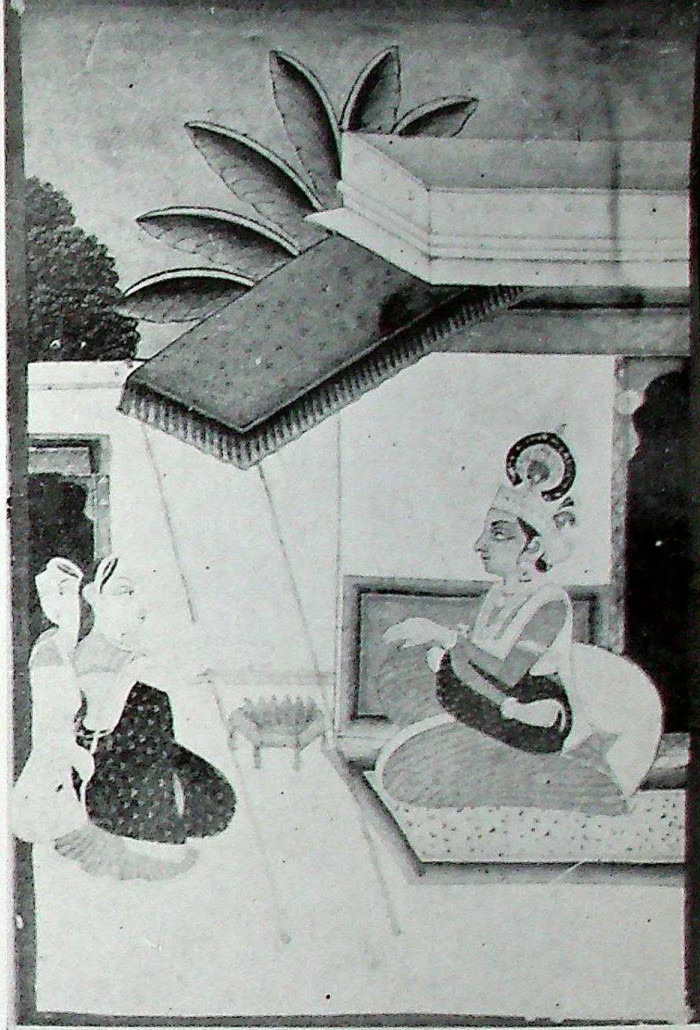


Plate 35. The month of Pausa, Rajasthani, Jaipur School, Early 19th cent. A.D.

चतुर्मास शुभे कुलीनलिकालनितसकनितनकुलेतरवर कुलीनशिला  
तरसमुजाकुलिसवरवर कुलिकामनीकोमरुयकारिकतनपुनदि  
मुकसारो।ननकलितकुलकोकिलकुजहि करिकेसववसीकुलिमे  
सुनलहीकुलनलाय शियेयधननकीयचनीचित्रचनचतचजाईये १

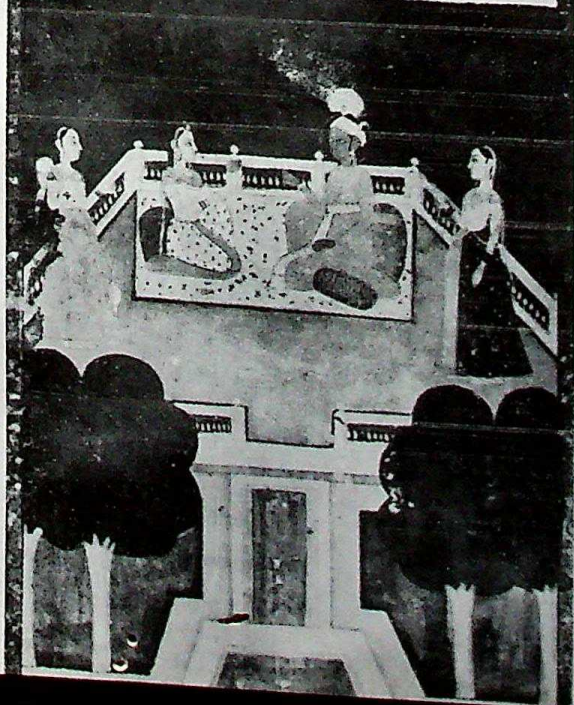


Plate 36. The month of Chaitra, Rajasthani, Jaipur School, Early 19th cent. A.D. Acc. No. Mik I 5625a.





Plate 88. The month of Jyestha, Rajasthani, Jaipur School, Early 19th cent. A.D.,  
 Acc. No. 888.





Plate 90. The month of Sravana, Rajasthani, Alwar School,  
Early 19th cent. A.D., Neg. No. B/2190.





Plate 91. The month of Jyestha, Rajasthani, Alwar School, Early 19th cent. A.D.  
Neg. No. B/2202.

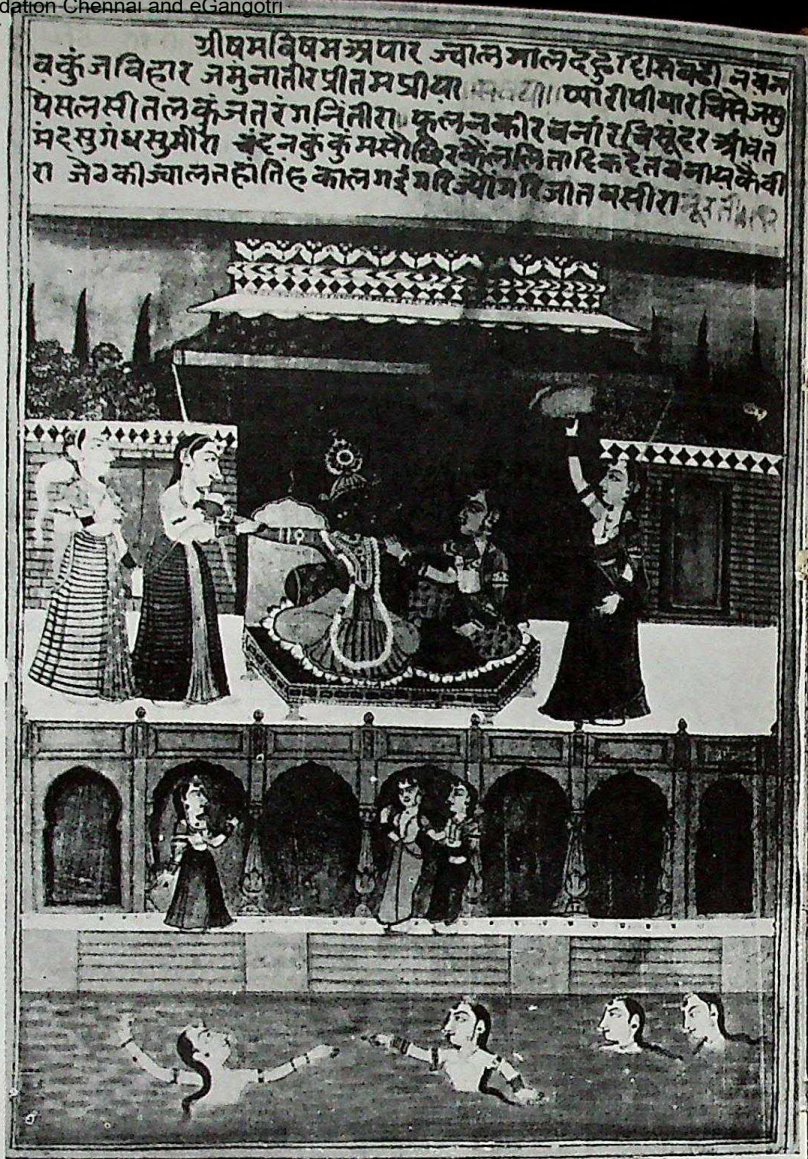
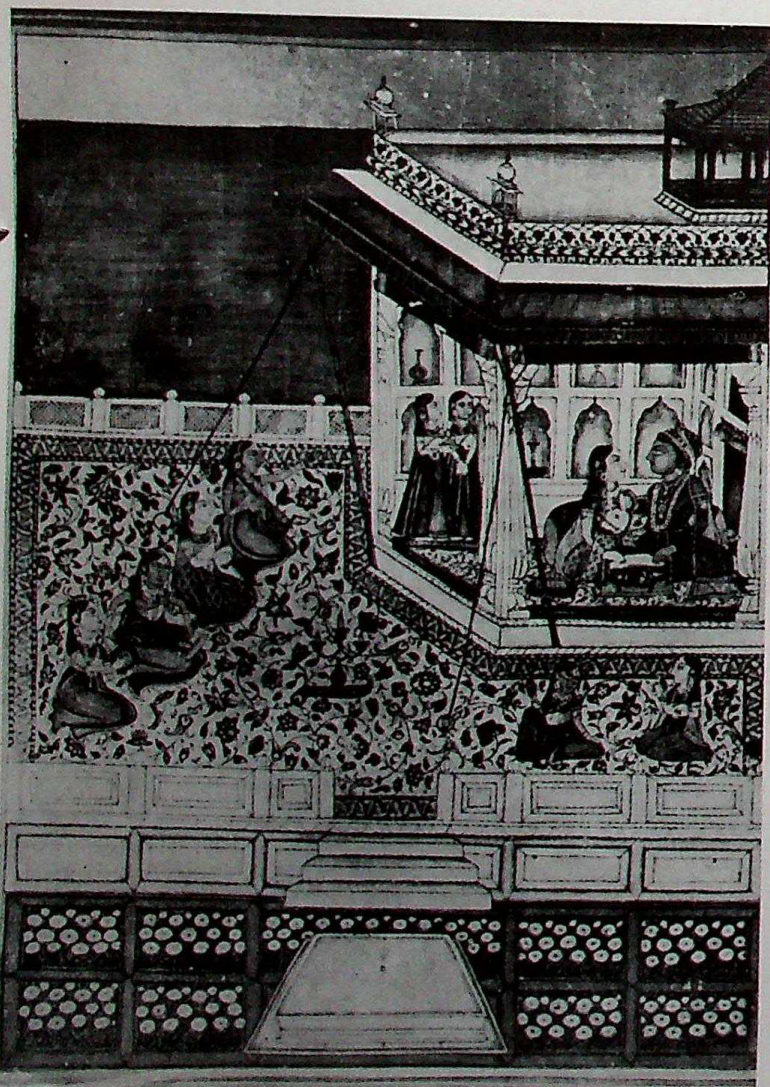


Plate 92. The month of Baisakha, Rajasthani, Alwar School, Early 19th cent. A.D. Neg. No. B/2182.



Plate 93. The month of Māgha, Rajasthani, Jodhpur School, Early 19th cent. A.D. Acc. No. PG.5a.57.

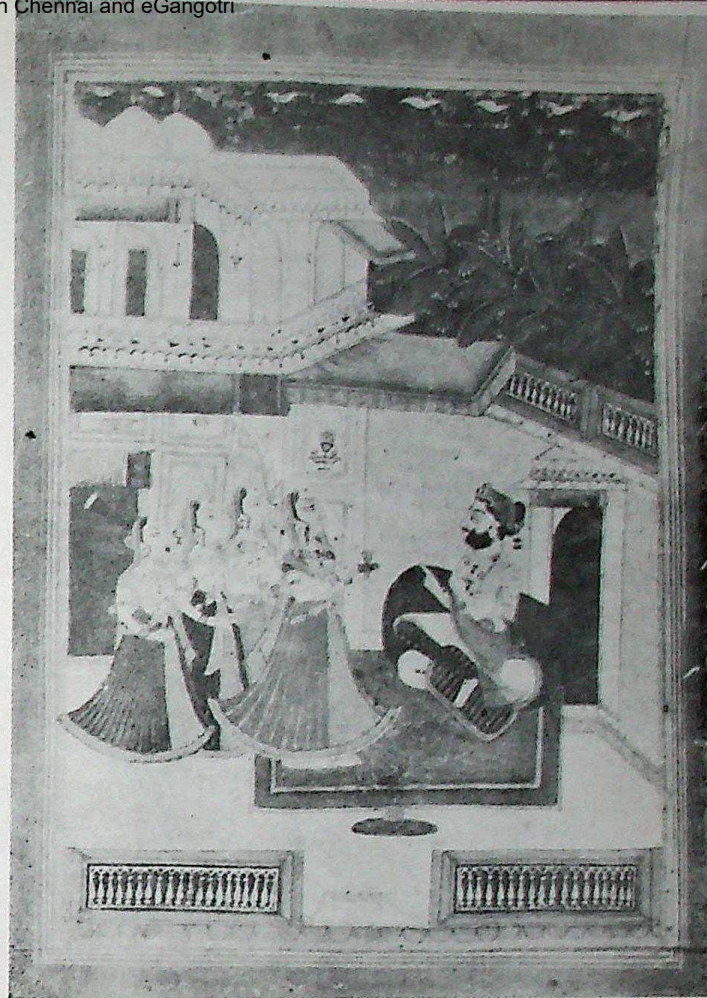


Plate 94. The month of Jyestha, Rajasthani, Jodhpur School, c. 1825. Acc. No. 69.28.20.



Plate 95. The month of Jyestha, Rajasthani,  
Jodhpur School, c. 1825 A.D.

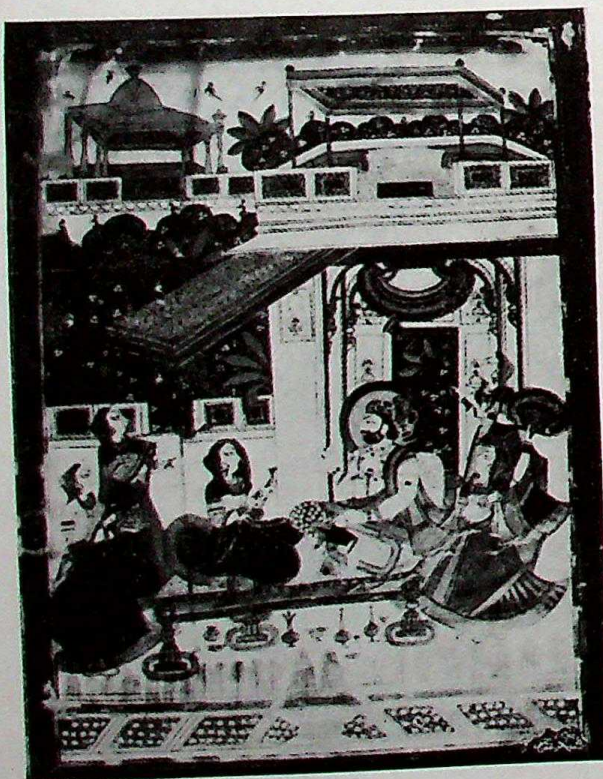
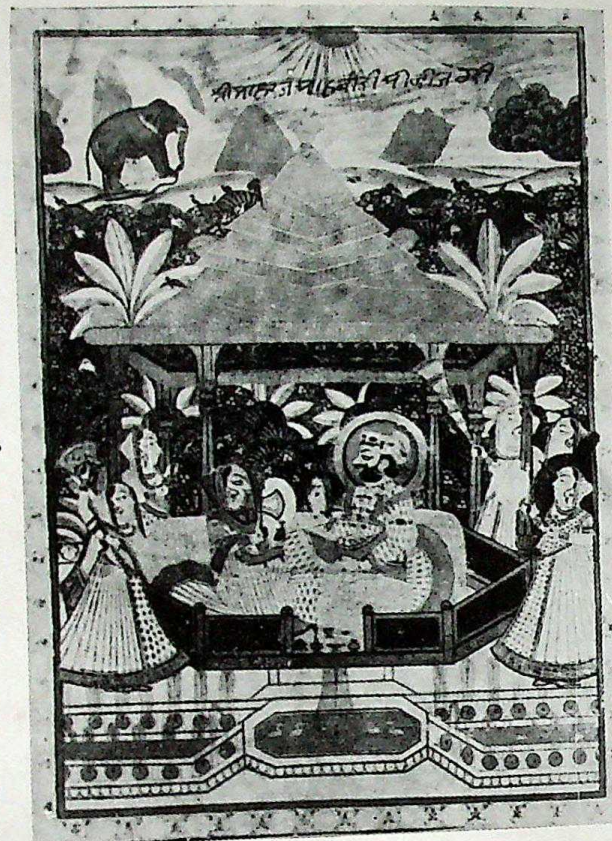


Plate 96. The month of Baisakha, Rajasthani,  
Jodhpur School, c. 1825 A.D.





Plate 97. The month of Magha, Rajasthani, Jodhpur School, Later-half of the 18th cent. A.D.



Plate 98. The month of Pausa, Rajasthani, Jodhpur School, Late 18th cent. A.D.  
Acc. No. 62.854.

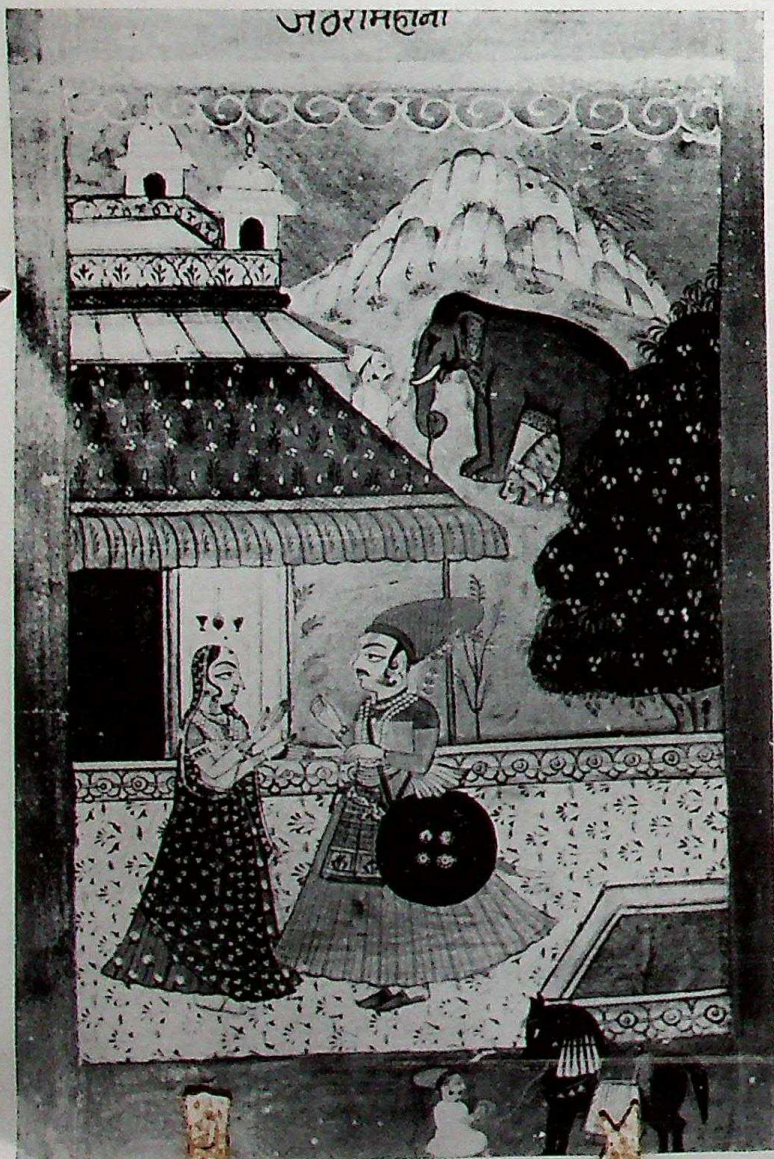
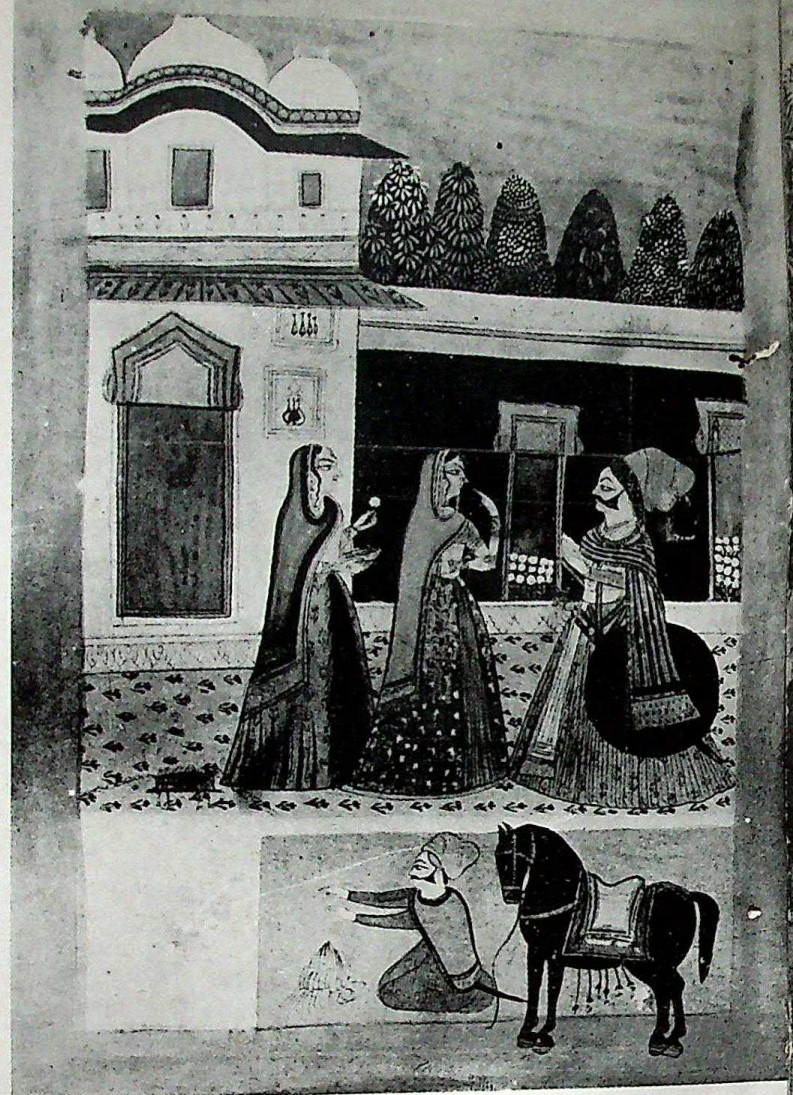


Plate 99. The month of Jyestha, Rajasthani, Jodhpur School,  
Early 19th cent. A.D. Acc. No. B/5768.



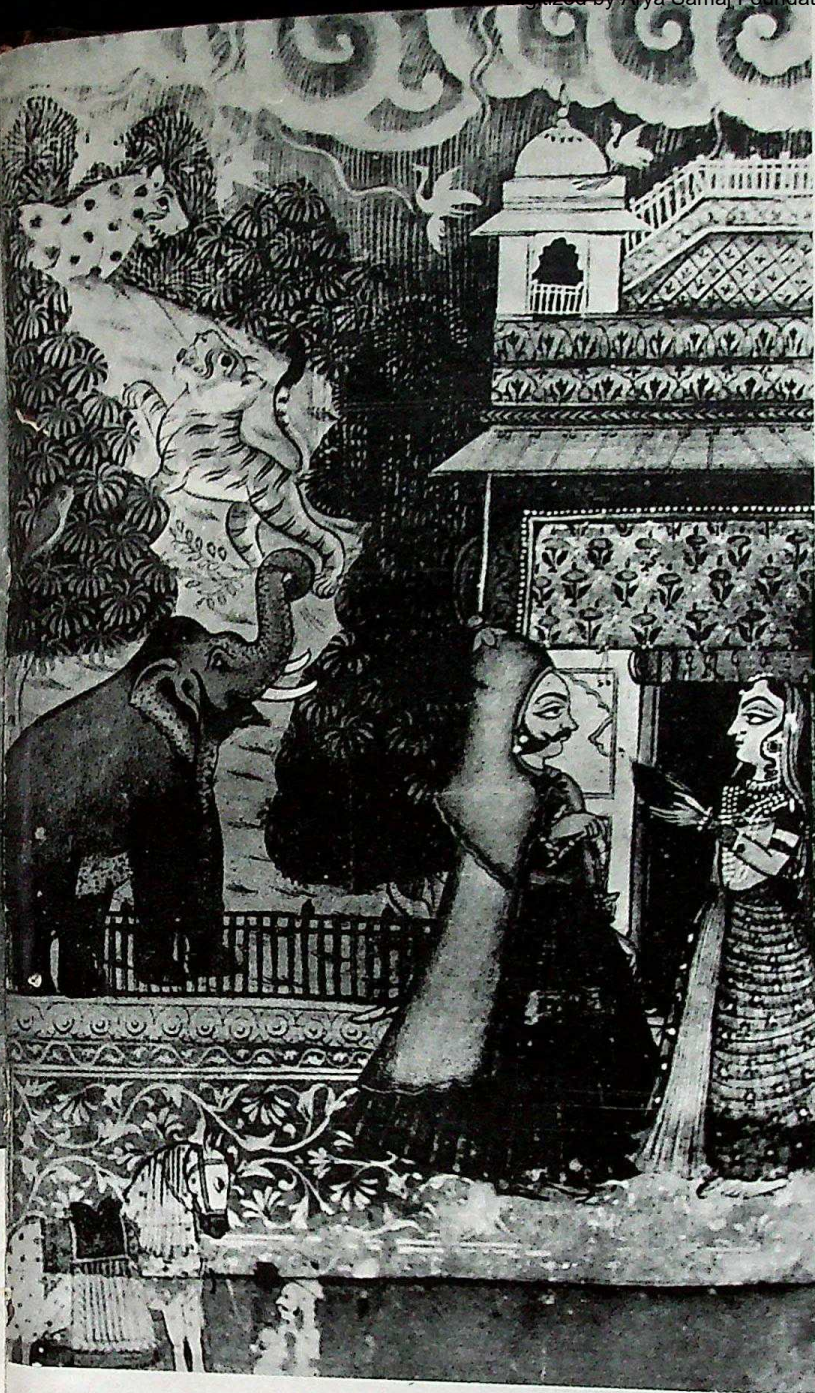


Plate 101. The month of Chaitra, Rajasthani,  
Jodhpur School, c. 1775 A.D. ↓



Plate 100. The month of Bhadon, Rajasthani,  
Jodhpur School, Early 19th cent. A.D.  
Acc. No. B/5771.

Plate 102. The month of Kartika, Rajasthani,  
Jodhpur School, c. 1775 A.D.





CC-0. In Public



समनसीतलनराचकाकसवदासयकासस  
 तिललतेमालतपनतापननवनासीराभुरकु  
 नहीभिकारी।लघुद्यासदीहरजनीनिमुनुहातडुसह  
 नननेमेवचनविचारिपियपुनराछियसमे॥ २५॥

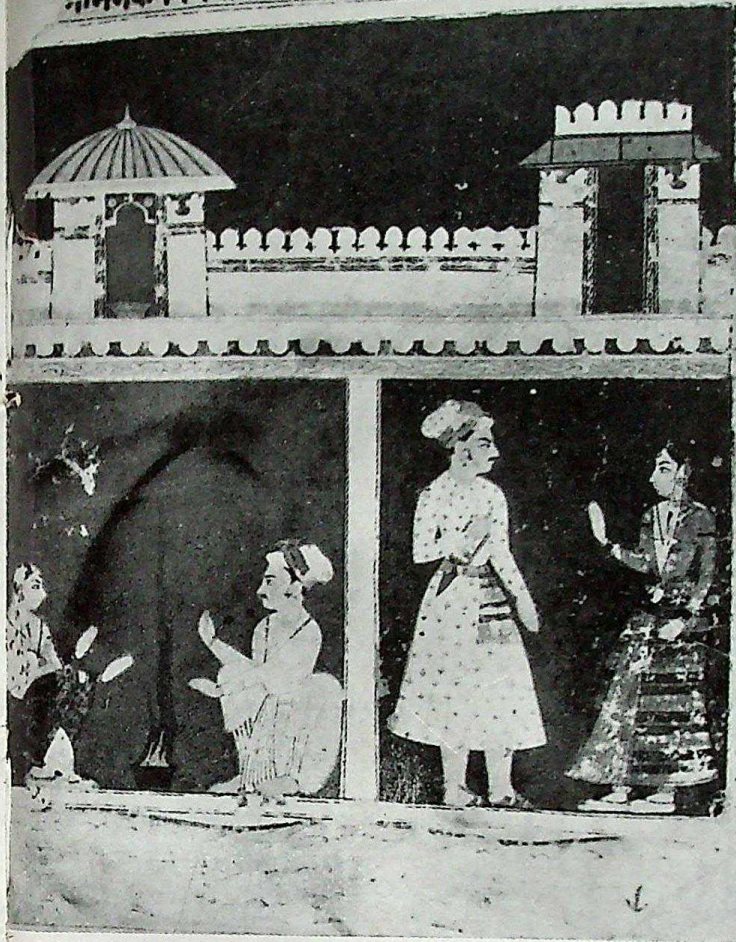


Plate 104. The month of Pausa, Central Indian, Malwa School, c. 1660 A.D., Acc. No. 63.1682

Plate 105. The month of Vaisakha, Central Indian, Malwa School, c. 1680 A.D.





Plate 106. The month of Vaisakha, Central Indian, Malwa School, c. 1660 A.D.

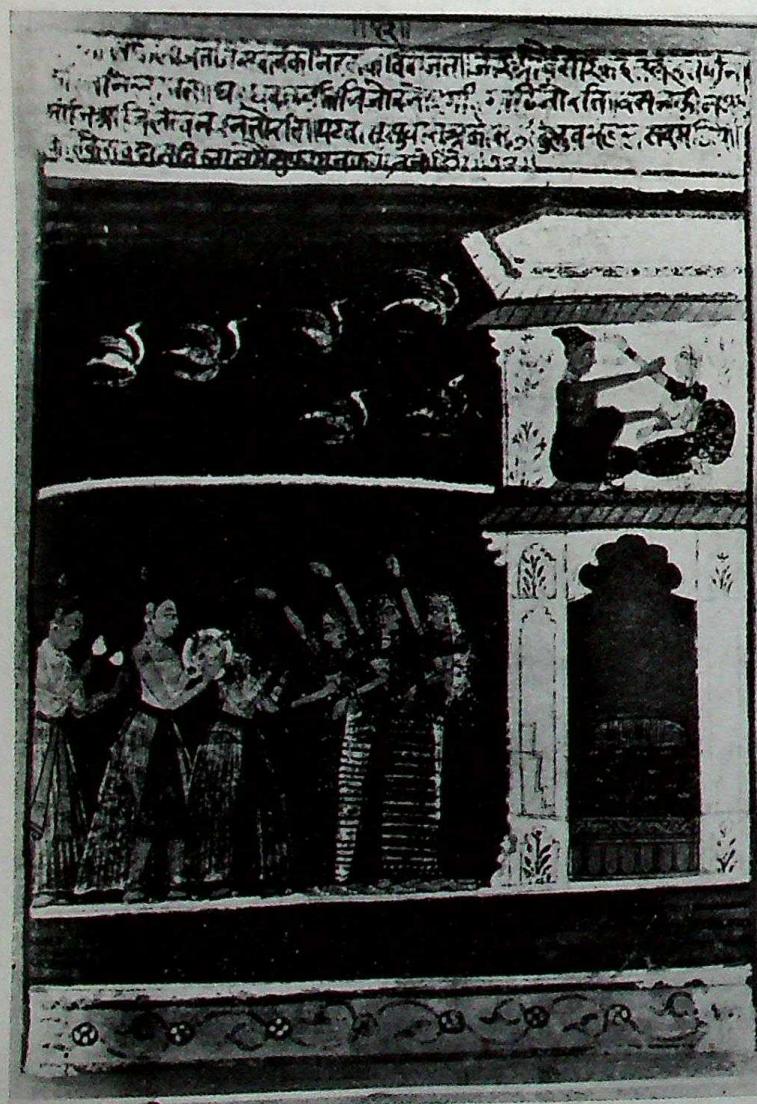
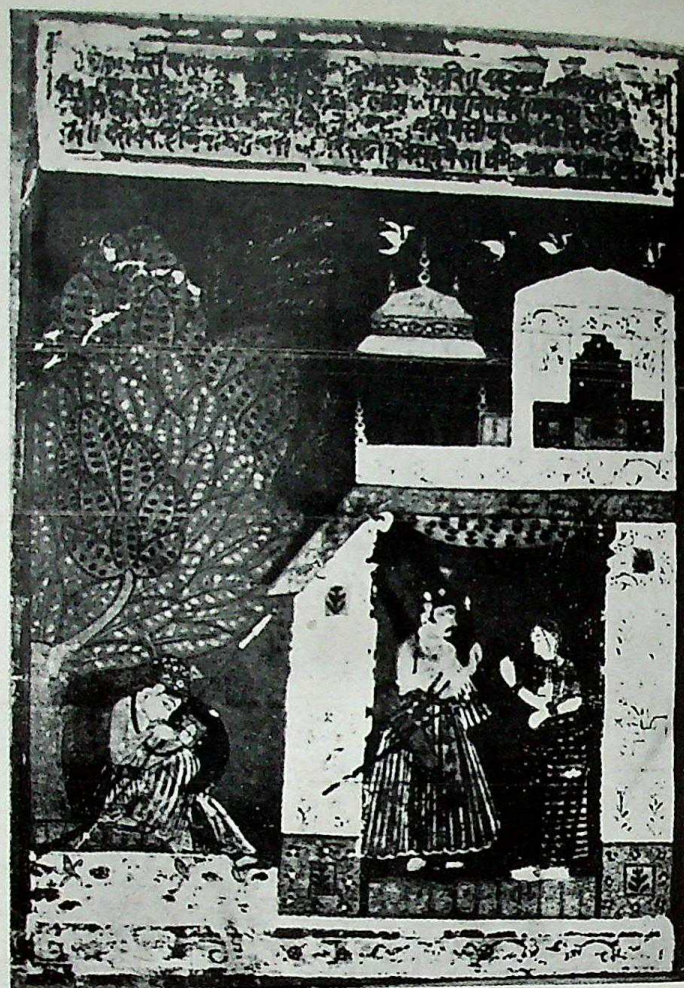


Plate 107. The month of Phalguna, Central Indian Malwa School, c. 1680-90 A.D.



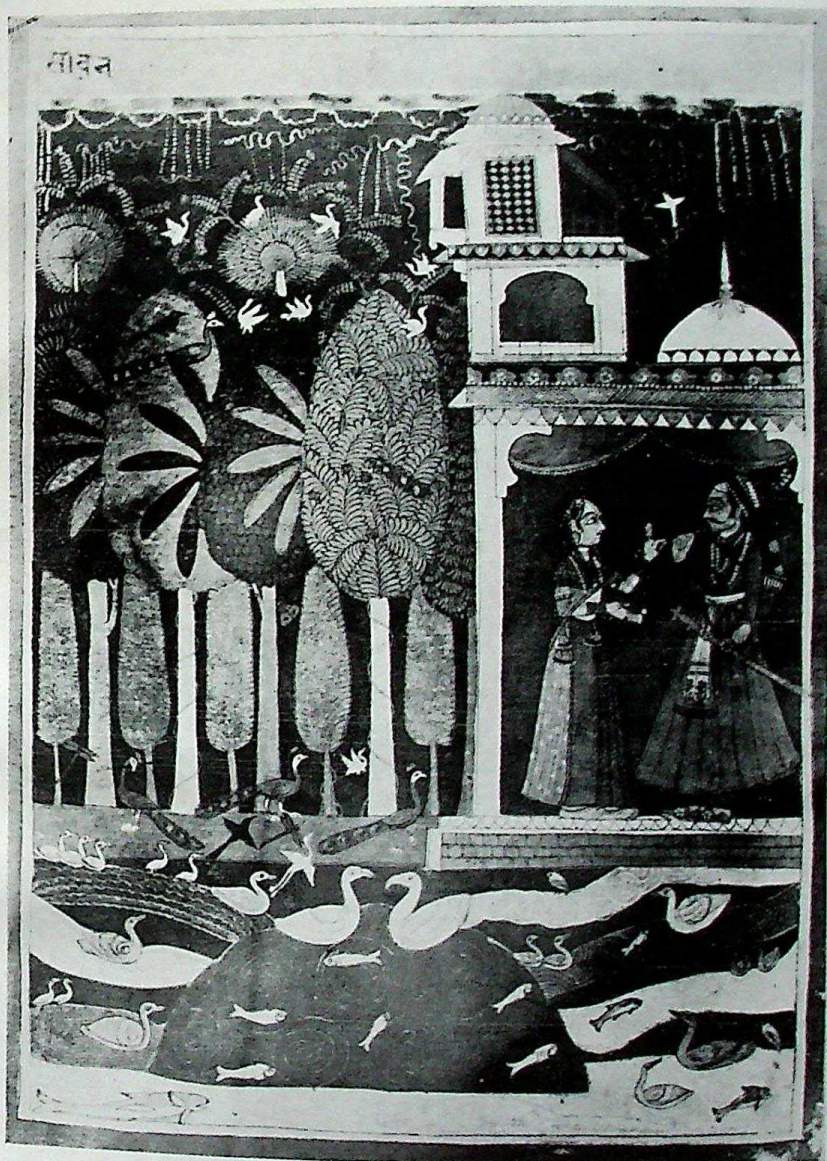


Plate 108. The month of Savana, Central Indian, Malwa School, Raghogarh, c. 1725 A.D., Acc. No. 76.360.



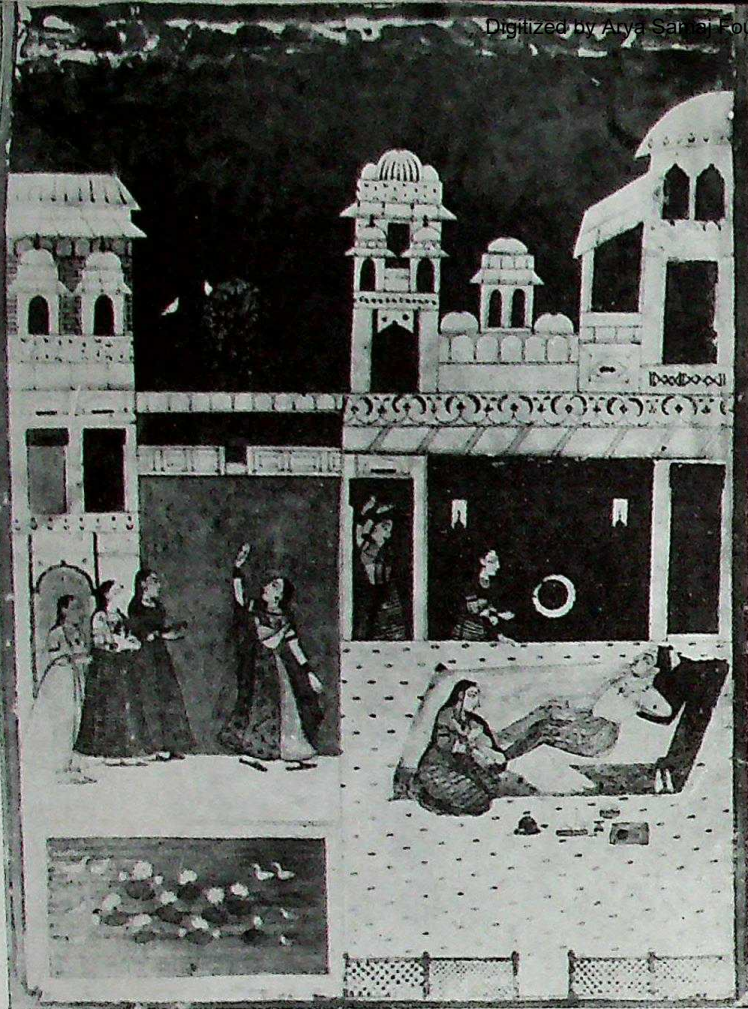


Plate 109. The month of Sravana, Central Indian, Malwa School, c. 1700 A.D.



Plate 110. The month of Asadha, Central Indian, Malwa School, c. 1720 A.D., Acc. No. 278.1951.





Plate 111. The month of Kartika, Central Indian, Malwa School, from a dated set, samvat 1835, A.D. 1778, painted at Balvantnagar.

Plate 112. The month of Agahana, Central Indian, Datia School, Late 18th cent. A.D.





॥ अगहन ॥

॥ मोरगा ॥ अगहन उदित सीत ॥ अमित लज्जा दुभयो ॥ ना रिमदन मभीता ॥ पिस विमोग नै विकल  
 अति ॥ ४८ ॥ चौपदी ॥ अगहन अवनिसीत अधिकाना ॥ कैतकी न परमि पयाना ॥ दोस विभीत  
 भरी अति भारी ॥ अति अनेग अंग पाजारी ॥ ४९ ॥ अश्विक विरदु चंदो विषु अंगा ॥ उत तो ममन म  
 थ्य भुजंगा ॥ नहुत या भिनादि पावति अंता ॥ कोरे कोनु विनु गा गर कोता ॥ ५० ॥ भरी जोति विभु अंन  
 नदीना ॥ अगहन गहन गद जिमिकी ना ॥ जिनि धर पति अति नारि सुंदरी ॥ विरदु दं धन रा म दुंदरी  
 ॥ ५१ ॥ छंद चंद जोति ॥ पिपा पिपारी वरी सुंदरी ॥ सजन सोये निसा अंकुली ॥ गथा सरी रधी नं तु सीत  
 का लो विकार मारे विहा लया लंग ॥ ५२ ॥ सो भै अंग स अं सिंगारो ॥ मरा लेत अं दार दारो ॥ वेरी वसंत नु रे  
 पंचवानो ॥ रंती व आ सा जुही की प्रप्रां नं ॥ दोहा ॥ हिम रि तु ह म पि प द स दित विरद विक र विकार ॥  
 कोरधी कि दि विधि धरौ विन पति प्रां न अ धार ॥ ५४ ॥

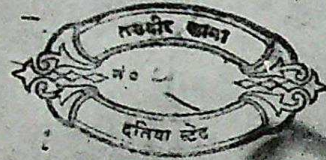


Plate 113. Poetry written on the back of Agahana (Pl. 112).

॥ सवैया ॥ ३

जेठ मै वेठ रहे प्रप्रेत घर ना सो किते प्रति धुपौ नारी ॥  
 सीत लभो न बीद्यो ना कते दीर काये गुलाव च सुये कवा  
 री ॥ बीजन बाये लगे सुषदायक कै तिकरो भुज मेल  
 कै प्यारी ॥ दत्त सीया न कता कती हो मृती नागर होतु  
 म मृग वी पारी ॥

Plate 115. Savaiya on the back of the Jyestha (Pl. 114).



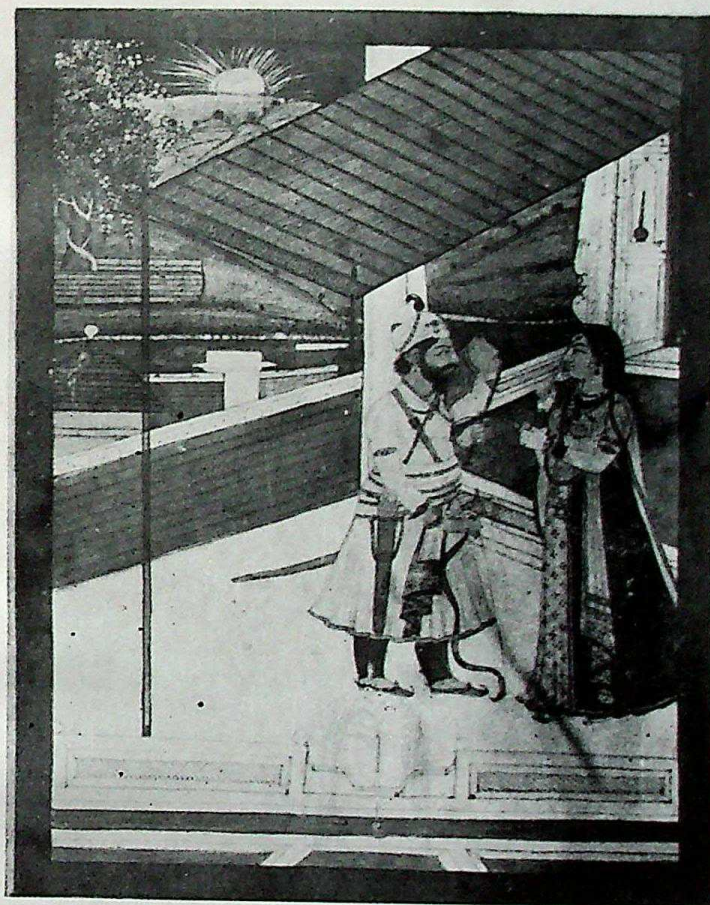


Plate 114. The month of Jyestha, Pahari, Kangra School,  
Mid-19th cent. A.D.





Plate 116. The month of Asadha, Rajasthani, Alwar School, Early 19th cent. A.D.; Poetry of Anandram.

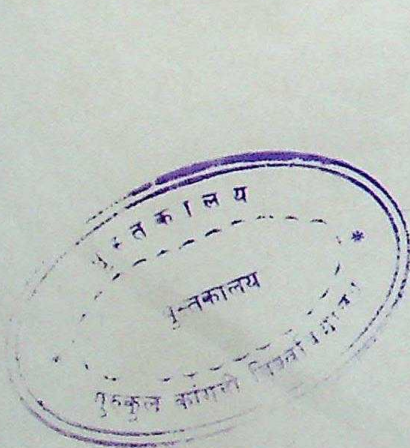
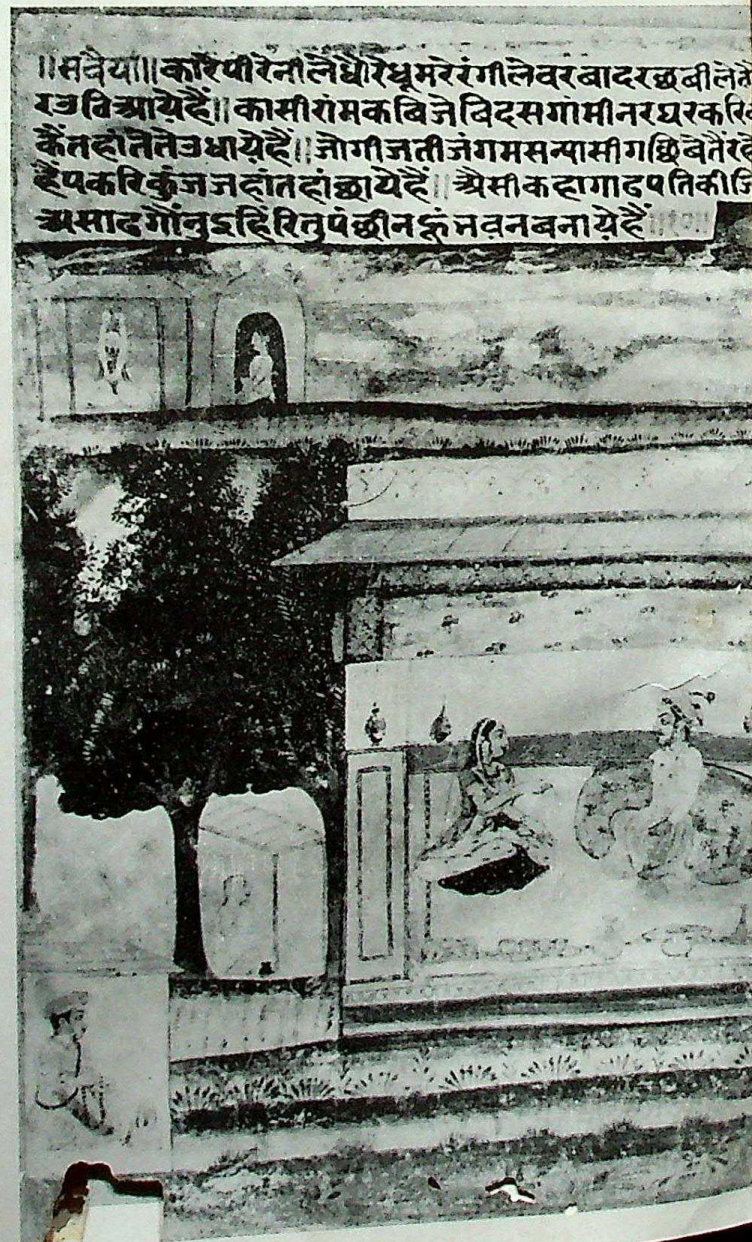


Plate 117. The month of Asadha, Rajasthani, Jaipur School, 18th cent. A.D., Poetry of Kavi Kashiram.





chool,

छदीलेते  
घरकरि  
छिवतेरे  
पतिकीजि



90328

|                     |             |
|---------------------|-------------|
| H. I. N. S. LIBRARY |             |
| Class on            | <i>1619</i> |
| Tag etc.            | <i>1619</i> |
| Checked             | <i>1619</i> |
| Any Other           | <i>1619</i> |

*F = 302*







**Agam Kala Prakashan Delhi**